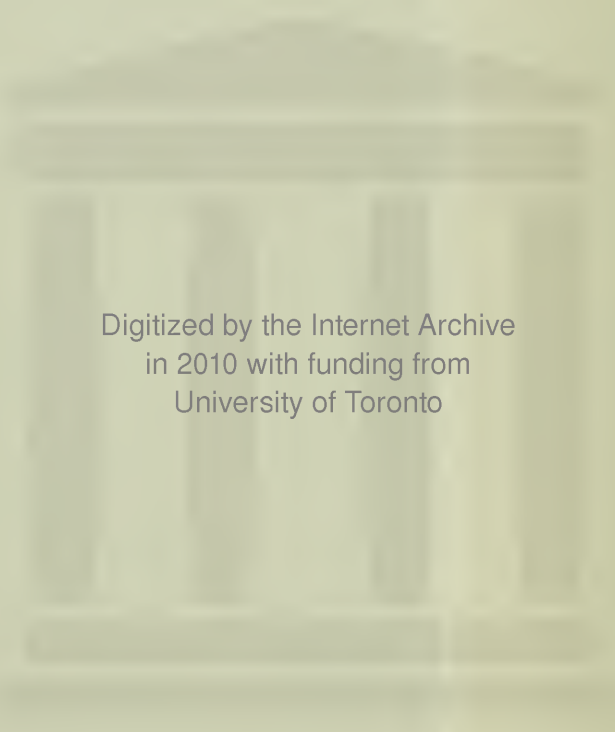


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HANDBOOK FOR VISITORS  
TO  
PARIS.

by J. F. C. -



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# HANDBOOK FOR VISITORS

TO

## PARIS;

CONTAINING

A DESCRIPTION OF THE MOST REMARKABLE OBJECTS,  
IN THE CITY AND ITS ENVIRONS,

WITH GENERAL ADVICE AND INFORMATION FOR ENGLISH TRAVELLERS IN THAT  
METROPOLIS, AND ON THE WAY TO IT.

*A NEW EDITION,*

*FURNISHED WITH A CLUE MAP AND PLANS OF PARIS.*

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

PARIS:

GALIGNANI, RUE RIVOLI;—BOYVEAU, RUE DE LA BANQUE;—  
NILSSON, RUE DE RIVOLI 212;—A. HAUTECŒUR, RUE DE RIVOLI 172.

1879.

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Being Questions, Sentences, and Vocabularies in English, French,  
German, and Italian.

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Day and the advanced Progress of Travellers.

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## II.

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Guide to all the Sights and Objects of Interest in the  
Metropolis. Map and Plans. 16mo. 3s. 6d.

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## NOTICE.

*Corrections of errors will be thankfully received by the Publisher.*

## P R E F A C E.

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THIS volume is intended to convey, in the smallest possible space, a description of the most remarkable objects in the French capital.

An alphabetical arrangement has been considered as the most practical and the least troublesome to use. It is preceded by lists of the principal buildings, institutions, and other things to be visited, according to their topographical position, spread over a certain number of days. Notices are given of those accessible on each day of the week; so that, by referring to them, the visitor can form his own plans, according to his occupation and tastes, and to the time he can devote to their examination.

The review of the Curiosities of Paris is preceded by the various Routes by which it may be reached from England, describing the most important localities on the way.

The Clue Plan of the City includes the names of all the most important buildings and institutions clearly inserted, and the letters and figures of reference attached to every building or object described in the book, will enable the tourist to discover their place on the Plan, and to pilot himself through the intricacies of the GREAT CITY of Continental Europe.

The notices of the different buildings, monuments, and public establishments have been brought down, as far as possible, to the present time. The perpetual revolutions of France have always been followed by revolutions in the names of streets, buildings, &c., at Paris, which have given rise to puzzling confusion; thus the Municipal Council of 1872 made 162 alterations in the names of streets, but deserves some praise for retaining the name of the Imperialist improver of Paris in the "Boulevard Haussmann."

The criticisms on architecture marked F. are quotations from Mr. Fergusson's admirable work on "Modern Architecture:" others are derived from the excellent works of M. Viollet-le-Duc.

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## ADDITIONS AND CORRECTIONS, 1879.

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### THE PALACE OF THE TROCADÉRO.

**Palais du Trocadéro.**—Opposite the Champ de Mars and the Pont de Jéna rises the Hill of Trocadéro, called Montagne de Chaillot, until its name was changed to that of a fort near Cadiz, captured by the French in the Duc d'Angoulême's Spanish campaign of 1823. In 1871 the Commune planted here a formidable and sweeping battery, which was stormed and taken only after a bloody struggle. It commands one of the finest views of Paris. Upon this site the Republican Government decided (April 1876) on erecting a building of vast extent and splendour, capable of containing the works of art destined for the Great Exhibition of 1878,—but of so handsome and solid a construction as to serve for a permanent Art Exhibition for the future. The cost of the undertaking exceeded the sum of *fifty* millions of francs, being as much as the cost of the New Opera House: thus affording a proof that the Republic is as lavish in its expenditure as the Empire.

The substructions of the Trocadéro Palace of Art, owing to the site having been undermined by old stone quarries, were exceptionally costly, having swallowed up (it is said) the sum originally voted by the Municipality for the entire building. The structure itself is of massive stone and brick, the masonry being coloured. It is in plan a semicircle, having a vast central *Rotunda*, with glass dome, rising from the ground, flanked by two square towers, from which stretch arcades, connected by galleries curved into a quarter of a circle, and ending in other towers or pavilions, so as to form an imposing front.

The central *Rotunda*, whose curved exterior presents a lofty gallery raised above a projecting portico, contains a hall of Assembly, or amphitheatre, holding 5000 persons, for Ceremonies,

Fêtes and Concerts. The architects of the Trocadéro Palace are MM. Davioud and Boundais.

The pavilions are decorated with stained-glass windows, representing characteristic subjects. Commencing at the extremity of the l. or east wing, in the 1st Pavilion, we find:—*Painting*, by M. Hirsch; *Architecture*, by M. Nicod; and *Sculpture*, by M. Grenome. *Furniture*, by M. Otlin. *Working in Precious Metals*, by M. Hirsch.

From the balcony in the centre of the palace, a very fine view of Paris may be obtained. Continuing along the right wing, the window of the 1st Pavilion represents *Implements of War*, by M. Lafage; the 2nd, *Pottery*, by M. Steinheil; and in the 3rd and last, *Printing*, *Engraving*, and *Bookbinding*, by MM. Leveque, of Beauvais.

In the windows of the Upper Galleries various other arts and manufactures are similarly represented.

In the tall towers to the rt. and l., steam-lifts are prepared to raise visitors to the top, whence the views of Paris are unsurpassed.

The space embraced by the wings—the extremities of which are about 500 yards apart—descending to the river, is laid out as a beautiful *Garden*, in which extemporized groves of transplanted trees and subtropical plants display a triumph of French horticulture and arboriculture. The centre of this garden is occupied by a gigantic flight of steps or Terraces, 8 or 10 in number, over which the largest artificial Cascade in the world, supplied by steam power from the Seine, issuing from an arch under the Rotunda, descends the hill, emptying its streams into an ornamental basin of masonry below. Statuary, vases, and other ornamental sculpture, flank these basins, in the intervals of which rise fountains and jets of water.

On the E. side of the Garden, on your l. as you descend the hill, is the fresh-water *Aquarium*, consisting of a large central tank, cut out of the natural rock of the hill, covered with an artificial dome of rock-work, resting on stalactites and columns, and surrounded by labyrinthine passages, varied with ferns, water-plants, and flower-beds, amidst which every variety of fishes are seen disporting themselves in their native element in tanks of plate-glass.

## TRAMWAYS (see also p. 212).

Tramways have multiplied of late, and ramified all over Paris. The Voitures of the "Compagnie Générale" are arranged like the Omnibuses, having 22 outside places (fare 15 centimes) (sur l'Impériale). 20 inside places (fare 30 centimes), 4 on the platform.

There are 47 different lines of Tram-cars, each distinguished, like the Omnibuses, by one or more letters of the alphabet, by their colours, and at night by that of their lanterns.

Like the Omnibuses, the main lines correspond with cross lines, by which a passenger, alighting at the proper cross stations, may follow a course rt. or l. of his original line to almost any street within the Fortifications. On taking his ticket he must ask for a *Bulletin de correspondance*, which he hands to the conductor on reaching his final destination. The word "complet" over the door of the Bus or Car shows that it is full.

To secure a place, you must go to one of the offices of the Company, where numbered tickets ("Numéros") are given out by the controleur, in order of application. When the Bus or Car drives up, the numbers are called out, and the holders of the tickets take their seats, until the vehicle is full, when it drives off.

The Tramways and Omnibuses of Paris are very well managed, and are a great convenience and source of economy for the stranger, who, if he knows how to avail himself of them, may easily reach any point in the City or suburbs, however remote. It is necessary to master the lines of route, and points of change and crossing, by studying a little book published periodically, '*Itinéraire des Omnibus et Tramways.*'

## LINES AND ROUTES OF TRAMWAY CARS.

- T. A. St. Cloud to the Louvre.
- B. Louvre to Point du Jour.
- C. Louvre to Vincennes.
- D. Place de la Villette to the Trocadéro.
- E. Place de la Villette to the P. du Trône.
- F. The Cours de Vincennes to the Halles Centrales.
- G. Montrouge to the Eastern Railway.
- H. La Chapelle to the Monge Square.
- I. Bastille to the Cemetery of St. Ouen.
- J. Louvre to Passy.
- K. Louvre to Charenton.
- L. Bastille to the Pont de l'Alma.
- M. Orleans Railway to the Pont de l'Alma.
- N. La Muette to Rue Tronchet.
- (Special Tramway). Louvre to Pont de Jéna.



A

# HANDBOOK FOR VISITORS

TO

# PARIS.

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## Part I.—LONDON to PARIS.

THERE are several routes from London to Paris.

- a. By Dover, Calais, and Boulogne. 283 m., 10½ hrs.
- b. By Folkestone and Boulogne. 255 m., 10 hrs.
- c. By Boulogne or Calais direct from the Thames. 10 hrs.' voyage.
- d. By Newhaven and Dieppe. 240 m.
- e. By Southampton and Havre.
- f. By Calais and Arras, 299 m.
- g. By Dunkirk (Lille).

N.B.—For fuller details as to the scenery, towns, branch lines, &c., on the various routes, see *Handbook for France*.

a. By **Dover** and **Calais**. Fares from London to Paris : 3*l.* first class ; 2*l.* 5*s.* second. Return tickets, *viâ* Boulogne or Calais, available for 1 month, 4*l.* 15*s.* and 3*l.* 15*s.* Luggage can be registered through (50 lbs. free), and will then not be examined until arrival in Paris. Charges on excess very high. The *mail* trains run at fixed times ; viz., *Lond. Chat. & Dover Rly. Co.*, from Holborn Viaduct, Ludgate Hill, and Victoria, at 7.35 A.M., and 8.15 P.M. *South Eastern Rly. Co.*, from Charing Cross and Cannon Street, at 7.40 A.M., and 8.25 P.M. Night service at reduced rates. The train halts within a few yards of the steamer.

DOVER *Inns* : Lord Warden, good, and not extravagant ; King's Head, small, but comfortable ; Refreshment room at the Rly. Stat.

N.B.—The steamer *Douvres-Calais*, running between Dover and Calais, is larger and more comfortable than the ordinary mail boats, but takes considerably longer to make the passage, and consequently does not correspond with the through trains.

The sea-passage (21 m.) is made in about 1½ hour. Passengers are allowed to break the journey by stopping at Dover, Calais, and Amiens, and to employ 7 days on it.



**Calais.** *Inns*:—H. Dessin, good; H. Meurice; H. de Paris, moderate. The Buffet at the Rly. terminus is very good; attached to it is the Station Hotel, where beds can be had. The Mail Train draws up on the Pier, close to the steamer, and conveys passengers round the town into the Station, which is  $\frac{1}{2}$  m. from end of Pier.

A town of 30,000 Inhab. (including suburbs), many English, surrounded by strong fortifications, resembles a Flemish town. It was taken by the English under Edward III. in 1347, retaken from Queen Mary by the Duke of Guise in 1558. The walls and the jetties form pleasant walks. The *Church* was built by the English, and is a fine early Gothic edifice. The *H. de Guise*, formerly the hall of the woolstaplers, has vestiges of Tudor architecture. English Protestant *Ch.* in the Rue des Prêtres.

					Kil.	M.
Calais to	Boulogne	..	..	..	44	27
„	Montreuil	..	..	..	82	51
„	Abbeville	..	..	..	123	77
„	Amiens	..	..	..	167	104
„	Paris	..	..	..	296	185

The express mail train to Paris leaves at 12.35 P.M., and 1.50 A.M.; time, 5½ hrs. It proceeds direct S. through *Caffiers*, *Marquise*, and *Wimille*, and after passing under the town of Boulogne in a tunnel, and crossing the harbour, reaches

### Boulogne.

*Inns*:—H. des Bains, best; H. Brighton, et de la Marine; H. de Londres; H. du Commerce; H. Dervaux; H. Christol; and many others. H. du Pavillon, the grandest hotel, is distant from steamer and rail, and better suited for sojourners than passing travellers.

A town of 40,251 Inhab., on the mouth of the *Liane*, a small stream. The harbour, a tidal creek, is mainly artificial, and is approached between two long wooden jetties, which make a pleasant walk. It dries at low water. The town has long been frequented by English, and is perhaps more English in appearance than any on the Continent, but in the summer many French families also come to bathe here. It consists of the *Old Town*, on the hill, surrounded by walls, which serve as a promenade, and the *New Town*, which is near the harbour.

Travellers not pressed for time may visit the *Musée* in the Grande Rue, the Cathedral, and the Promenade on the walls in the upper town, and look at the house in which Le Sage, the author of *Gil Blas*, died. The *Cathedral*, in the Haute Ville, crowned by a high dome, is in the modern Italian style, begun in 1827, and consecrated 1866 (architect, the Abbé Haflreingue): beneath it is a crypt of the 12th cent.

*English Ch.*, 9 Rue du Temple. The *Établissement des Bains*,

on the shore close to the pier, is a handsome building in the Renaissance style, with Assembly, Reading-rooms, and a skating rink. Good sands for bathing. Here and in the neighbouring ports Napoléon collected his flotilla for the invasion of England in 1804, and erected the *Colonne Napoléon* on the heights about 2 m. from the town to commemorate the event. The *Val Denaere* forms a very pretty walk.

Merridew, Rue de l'Écu, has a good *Library*, French and English books, Views, and Guides. *Steamers* to Folkestone every tide.

The Railway Station is on the opposite side of the harbour, in the Faubourg de Capecore, where there are several manufactories.

The Paris line (7 trains daily. Tidal and mail express in  $4\frac{1}{2}$ , service in  $7\frac{1}{2}$  hrs.) at first follows the valley of the Liane; strikes across the hills, penetrating them by a tunnel, through the forest of Hardelet. It then passes a region of sand-dunes, and emerges on the wide estuary of the *Canche*, leaving on the rt., on the opposite side of the bay, the 2 tall lighthouses at *Etaples*, a decayed port, and then over a flat to

**Montreuil Stat.:** the town, of 3655 Inhab., is 6 m. l. of the Rly., and is principally known to Englishmen through Sterne's 'Sentimental Journey.'

The Rly. runs parallel to the coast, crossing the *Canche*; the sea is not seen, being bounded by a high range of sandhills, until it reaches Noyelles and the estuary of the *Somme*, a wide desolate expanse of sandy flats and shallows, with a few coasting vessels lying on their sides or riding at anchor.

**Noyelles Junct. Stat. rt.** A branch Rly. to *St. Valery* crosses the *Somme* by a long wooden bridge just below this.

The Rly. runs close by the ford of Blanchetaque, where Edward III. crossed the *Somme* with his army before the battle of *Crécy*; following the course of the river to

**Abbeville Stat.,** at a short distance N. of the town.

*Inns:*—H. de France; Tête de Bœuf.

20,085 Inhab. A decayed fortress, but flourishing manufacturing town. It contains some quaint specimens of ancient domestic architecture, timber houses, &c.

The *Ch. of St.-Wolfram*. The W. front, and 5 bays of the nave, 100 ft. high, are a portion of a magnificent design, never carried out, commenced in the reign of Louis XII., under Card. George d'Amboise. The remainder of the church is a mean continuation of the first plan. The façade is a splendid example of the Flam-

boyant style, consisting of 3 gorgeous portals flanked by 2 towers; the whole covered with the richest flowing tracery or panelling; the niches being filled with statues. The *Prison* is a fragment of the old *Castle* of the Counts of Ponthieu. The ramparts form a shady promenade.

From Abbeville to Amiens the line is carried up the valley of the Somme along its l. bank, with extensive excavations for peat, and then passes through fine meadow-land, in which, on rt., is situated the Amiens *racecourse*, one of the best in France.

**Amiens Junct. Stat.**, about  $\frac{1}{2}$  way to Paris. *Buffet* (Refreshment room) at the Station. 20 min. halt. Rail. in deep cuttings; city hid from view.

*Inns*:—H. du Rhin; H. de France et d'Angleterre; H. du Commerce.

An industrious manufacturing town (61,063 Inhab.), situated on the Somme, which passes through the town, split into 11 branches, turning water-wheels for many manufactories. The weaving of cloths, cotton velvets, chiefly for the Spanish market, and the spinning of cotton and woollen yarns, are the principal branches of industry.

The *\*\*Cathedral* is one of the noblest Gothic edifices in Europe. It was begun 1220, only 2 years later than Salisbury, though in a much more mature style, from the design of Robert de Luzarches, but continued and completed, 1269, by Thomas and Regnault de Cormont, except the W. front, not finished until the end of the 14th cent. Three vast and deeply-recessed portals lead into it, the arches supported by a long array of statues in niches instead of pillars, while rows of statuettes supply the place of mouldings, so that the whole forms one mass of sculpture. Over the centre door the Last Judgment. Above the portals appears a noble wheel-window; and the whole is flanked by 2 stately but unfinished towers. The entire length is 442 ft. The 3 magnificent rose-windows, filled with rich stained glass, each nearly 100 ft. in circumference, form a great ornament to this church, and surpass everything of the sort which England can show. The font in the N. transept is an oblong trough of stone, probably of the 10th or 11th cent. Round the wall which separates the choir from its aisles runs a screen of stone, enclosing a series of sculptures, representing on the S. side the legend of St. Firmin, patron of Picardy, and on the N. the acts and death of John the Baptist. They date from the end of the 15th cent. The *Choir*, terminating in a semicircular E. end, the elegantly groined roof resting on compressed lancet-pointed arches, yields in beauty to no part of the church. It is also especially distinguished for the elaborately carved woodwork of its 116 stalls of 1520: in variety



of invention and delicacy of execution there is nothing finer of the kind in Europe.

The *Ch. of St.-Germain*, in a dirty back street, S.W. of the cathedral, and apparently of the same period, is a very fine specimen of a town church, of late Dec. verging into Flamboyant, surmounted by a very striking tower and spire at N.W. angle. *Obs.* the W. door.

A *boulevard* surrounds the town, occupying the site of the ancient ramparts, and, being planted with trees, forms an agreeable promenade. In the Place Longueville, the *Musée National* contains modern pictures and local antiquities, Celtic and Roman. A *Citadel* remains, built on the rt. bank of the Somme by Henri IV., and strengthened by modern works.

After leaving Amiens the line ascends rapidly from the valley of the Somme to the plateau or great level of the plain of Picardy, and then descends into the valley of the Oise, passing near the towns of Breteuil, Clermont, and Liancourt to

Creil Junct. Stat. (*Buffet.*) From here branch off five different Railways on l. to Compiègne and St.-Quentin, Cologne, &c.; to Beauvais and Pontoise; to Rouen and Dieppe; to Boulogne and Calais; to Paris.

Leaving Creil, the line crosses the Oise by a bridge destroyed in the war of 1871, and then ascends to the plateau, on which is situated the forest of Chantilly. Two fine viaducts are crossed before and after.

**Chantilly** (in Part III). From here the line traverses the forest of Chantilly, passing l. the Etang de Comelle, crosses a highland, descending by Pierrefitte to

**St.-Denis** (in Part III).

**Paris**, Station du Nord. For cabs, omnibuses, &c., see Part II., General Information.

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b. By Boulogne and Folkestone: time  $9\frac{1}{2}$  hrs.; the sea-route 6 m. longer than by Calais; the land-route 22 m. shorter: fare lower (2*l.* 16*s.* first class, 2*l.* 2*s.* second class). Return tickets, available for 1 month, *viâ* Calais or Boulogne, 4*l.* 15*s.* and 3*l.* 15*s.* The time of departure of the tidal trains varies from day to day; see Time Tables of the South Eastern Rly. Co. For the cheap night services, consult the Time Tables of the above Company. Luggage can be registered through (56 lbs. free); charges on excess very high. Passengers are allowed to stop at Folkestone, Boulogne, or Amiens, and may spend 7 days on the journey.

**Folkestone.** \*Pavilion Hotel, table-d'hôte, very good; West Cliff

Hotel ; Refreshment room at the Rly. Stat. At Boulogne omnibuses, gratis, convey travellers from the steamer to the Terminus, where there is a very good *Buffet* (Refreshment room). Here persons proceeding to Paris may dine without going to the hotels in the town.

For the Rly. journey from Boulogne to Paris, see Rte. *a*.

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*c.* By Boulogne direct, in steamers of the Gen. Steam Nav. Co., from London Bridge Wharf daily. Passage to Boulogne about 10 hrs.; average time employed between London and Paris 16 hrs., of which about 6 are in the Thames, or in its estuary as far as the N. Foreland, and through the Downs. Fares: 1st-class and chief cabin, 27s. 6d.; 2nd-class rail and chief cabin, 23s.; fore cabin, 9s. 6d. Return tickets at reduced rates. This is the cheapest conveyance to Paris, the charges for over-weight of luggage being much less than by the mail and express tidal trains through Calais and Boulogne; but the return voyage is not agreeable, the vessels being often overladen with deck cargoes, so that at times there is scarcely room to stand upon deck, much less to move about. There are also rather heavy charges for wharfage on all articles of personal luggage upon landing at London Bridge from these boats; and still higher at Boulogne, where 1 fr. is charged by the Fishermen's Wives' Association, who possess this monopoly, for every package landed and carried to the hotels or rly. station; the Commissionaires' charges are about one-half more, but the greater number of travellers can dispense with their services; these charges are all included in the registry of fees for luggage at the London rly. stations by the tidal trains through Folkestone.

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*d.* By Newhaven, Dieppe, and Rouen, 240 m.: from London Bridge or Victoria Stat. *Express* tidal trains. Through fares: First class, 33s.; second class, 24s.; third, 17s.: tickets available for 7 days. Return tickets: First class, 55s.; second, 39s.; third, 30s.: available for a month. The eating department on board the steamers leaves much to be desired. The time to Paris, including stoppages, in summer averages 15 hrs.; in winter, when there are no special trains for the tidal steamers, from 18 to 24 hrs., which sometimes entails a considerable detention at Dieppe. The times of starting vary to suit the tide. See 'Times' advertisement or London and Brighton Railway Tables. Luggage booked through. London to Newhaven, 2½ hrs.; Newhaven to Dieppe,

6 to 8 hrs. (by steamer 'Brighton' in 5 hours); Dieppe to Paris, 4½ hrs. exp., 7½ hrs. ord. Charges for over-weight on luggage much less than by Folkestone and Dover.

NEWHAVEN *Inn*: Terminus H.; large, dirty, and unsatisfactory.

60 m. Dieppe. *Buffet* at Rly. Station.

*Inns*:—H. Royal, near the Quai, very fair; H. des Bains (Morgan's), facing the sea, near the Baths; H. Bristol; Grand H. de Dieppe; H. Victoria; H. du Nord; H. de Londres.

20,200 Inhab. Situated in a depression between two high ranges of the chalk cliffs. Through this gap the small river Arques flows into the sea, forming a small harbour fit for vessels of 500 tons, lined with quays, and cleared from mud by sluices. Within the tidal harbour a large floating dock has been constructed. Dieppe, which was the landing-place of the Scots coming to France in the time of the old alliance, is one of the chief fishing-ports in France, equipping annually 60 to 80 vessels for the cod and herring fishery.

The streets are regular, and display few specimens of antiquity, in consequence of the bombardment of the town by the English, who, returning from an unsuccessful attack on Brest, 1694, revenged themselves by laying this town in ruins,—a reckless and inglorious exploit.

The *Ch. of St.-Jacques* is disfigured by yellow wash and wooden screens. The transepts are the oldest part, built in the 13th cent., as were perhaps the arches of the choir: the nave is a little later, and the roof and many of the side chapels are not older than the 15th. The screens and other carvings in the side aisles deserve notice. Near this is a *statue* of the brave *Admiral Duquesne*, a native of Dieppe.

The *Castle*, rising on the tall cliff at the W. end of the town, built in the 15th cent., is now a barrack, and modernised. It is, however, a picturesque object.

The *manufacture of carved ivory* is almost peculiar to Dieppe.

Dieppe is much frequented as a watering-place in summer. The *\*Établissement des Bains* is situated on the beach, nearly under the castle, and is replete with every convenience—newsrooms, concert, ballrooms, and a band plays here in the afternoon. The W. pier, *Jetée de l'Ouest*, is a pleasant walk.

*English Ch. Service*, Sunday at 1 P.M., in the chapel of an old Carmelite convent, Rue de la Barre.

The *Environs of Dieppe* present several interesting excursions. About 2 m. to the E., on the cliffs above the sea, is a camp capable

of holding many thousand men, called *la Cité de Limes*, once attributed to Cæsar, but now supposed to be Gallic.

The most interesting walk, however, in the neighbourhood of Dieppe is to the ruins of the *Castle of Arques*, situated in the valley of the Béthune, at its junction with the Arques, less than 4 m. S.E. of Dieppe. It is probable that the oldest parts, viz. the *Donjon* and its enclosure, date from the time of our Henry II., who rebuilt the castle at the end of the 12th cent.; other portions are not older than the 16th cent. The main entrance remains flanked by 2 massive towers of immense size; and portions of the piers of the drawbridge which led to it are still standing, but the 3 successive arches of the gateway are torn into nearly shapeless rents.

Within a pleasant walk from Dieppe, at the pretty but scattered *village of Varengeville*, stands *le Manoir d'Ango*, the château of the celebrated merchant of Dieppe, Ango,—the host and friend of Francis I. Though now converted into a farmhouse, so little of its external form is defaced that the eye can readily trace all the richness of decoration which distinguished the style of the Renaissance when it was built.

							Kil.	Miles.
Dieppe to Rouen	..	..	..	..	..	..	65	40
„ Vernon	..	..	..	..	..	..	115	74
„ Mantes	..	..	..	..	..	..	140	88
„ Poissy	..	..	..	..	..	..	177	107
„ Paris	..	..	..	..	..	..	201	124

A tunnel at Apperville-la-Petite, rather more than 1 m. long, carries the Rly. into the valley of the Scie, up which it runs for more than 18 m., crossing it 22 times. It is enlivened by several mills in the midst of meadows and of orchards, one of the characteristic features of Normandy, which is a cider, not wine-producing, province.

The summit-level of the line is attained through the long and deep cutting of Frithemesnil, leading into the Valley de Clères; l., a branch Rly. strikes off to Amiens by Gisors.

The Dieppe Rly. falls into the line from Rouen to Havre, near

**Malaunay Stat. and the Viaduct of 8 arches.**

The line of houses, factories, and chimneys, interspersed with villas, orchards, and gardens, almost uninterrupted, from Malaunay to Rouen, may remind an Englishman of the clothing district of the W. of England.

Before entering Rouen a pretty view is obtained of the hills which border the Seine; the Rly. then plunges into long tunnels under the N. suburb of the town, the station being in an open space between two of them.



Rouen Stat. An excellent *Buffet* at the Station.

*Inns* :— H. d'Albion; H. d'Angleterre, good; H. de Paris, all three on the Quai; H. de la Poste; H. Victoria; H. de Dieppe, near the Stat.

This capital of ancient Normandy is agreeably seated on the Seine, and yields to no provincial city of France in its majestic and venerable aspect, in historic associations, and in magnificent buildings, the triumph of the ecclesiastical and civil architecture of the Middle Ages. Its narrow streets of gable-faced, timber-fronted mansions, are giving place to broad stately avenues, and swarm with busy crowds: it is a focus of trade, and the chief seat of the cotton manufacture in France. It may be called, indeed, the French Manchester. It contains 102,671 Inhab., or with the suburbs 150,000, and is surpassed in population by only 4 other cities in France.

The Seine, here more than 1000 ft. broad, is accessible for vessels of 300 tons. Its banks are formed into fine broad *Quais*, and these are lined with handsome modern buildings, which serve as a screen to hide a rear rank of tottering timber houses, such as once formed the bulk of the city.

A *Boulevard*, occupying the place of the old fortifications which resisted Henry V. of England and Henri IV. of France, runs round the old town nearly in a semicircle, touching the Seine at its two extremities.

Several grand thoroughfares leading to the Seine have been pierced through the old town; such are Rue Jeanne-d'Arc, commencing near the Paris Rly. Stat.; the Rue de la République; and the *Rue Grand-Pont*, which runs up from the quai opposite the suspension-bridge, and includes the best shops. It will bring you to the Cathedral. A little in the rear of it, to the E., is the ch. of St.-Maclou, from which the street, running due N., leads to St.-Ouen, the noblest church in Rouen. Close beside it, in the H. de Ville, is the gallery of pictures; but more worthy of attention is the Museum of Antiquities, Rue Beauvoisine, near the Boulevard. Hence you must thread your way back to the river, visiting in turn the Palais de Justice, the Tour de la Grosse Horloge, the Place de la Pucelle, and the Hôtel de Bourgtheroulde.

The *\*\*Cathedral* of Notre-Dame occupies with its W. front one side of a small square, formerly the fruit and flower market. The vast proportions of this grand Gothic façade, its elaborate and profuse decorations, impress one at first glance. The projecting central porch and the whole of the upper part were the work of Cardinal d'Amboise (1509-1530); the lateral porches are of 13th cent., and chaster style. Of the 2 stately flanking towers, that

of *St.-Romain*, on the N., rests on walls older than any other part of the building (12th cent.): it may be profitably ascended on account of the view. The rt.-hand, or S.W. tower, called *Tour de Beurre*, because built (between 1485 and 1507) with the money paid for indulgences to eat butter in Lent, is a far more beautiful structure, surmounted with an elegant circlet of stone filigree. The central spire is a cage of cast-iron bars intended to replace one of wood destroyed by lightning 1822. It reaches to a height of 482 ft.

The N. and S. fronts are in a style resembling the Decorated of England, with geometric tracery. The very beautiful N. door, called *Portail des Libraires*, was not finished until 1478. The opposite one leading to the S. transept, called *Portail de la Calende*, and nearly of the same age and style, is ornamented with bas-reliefs from the history of Joseph.

The *interior* measures 435 ft. in length, and the height of the nave is 89½ ft. It is in the Early Pointed style. The 3 rose-windows, in the nave and transepts, are very fine in size and decoration. In the end chapel, on the S. side of the nave, is the tomb and effigy of Rollo, first Duke of Normandy, and opposite to it that of his son William Longue-Epée: but the figures are not older probably than the 13th cent.

The *Choir*, separated from the nave by a modern Greeian screen, was built between 1280 and 1300. The carving of the stalls, executed 1467, is very elaborate. The finest and oldest painted glass is to be found in the chapels of the choir aisles; it is of the 13th cent. Small lozenge-shaped tablets of marble, let into the pavement of the choir, mark the spots where the heart of Richard Cœur-de-Lion, and the bodies of his brother Henry (died 1183), of William son of Geoffroy Plantagenet, their uncle, and of John Duke of Bedford, regent under Henry VI. (1435), were interred. Their monuments, much injured by the Huguenots in 1663, when all parts of the church suffered more or less, were removed, and lost until 1838, when the *effigy of Richard I.*, a rude statue 6½ feet long, was dug up from under the pavement. His "lion heart" was also found still perfect, and is now deposited in the tomb, after having been for years kept in the Museum. In 1857 the effigies of Henry II. and the regent Duke of Bedford were also found, and placed in the *Lady Chapel* behind the high altar, which contains the splendid monuments of Cardinal George d'Amboise, Archbishop of Rouen and minister of Louis XII., and his brother, a magnificent structure of marble, in the style of the Renaissance (1525). On the l. side, the monument, in white and black marble, of the Duc de Brézé, grand seneschal of Normandy; husband of

Diane de Poitiers, mistress of Henry II., by whom it was erected; it is attributed to Jean Goujon, or Jean Cousin.

A rich florid Gothic niche at the side, surmounted by a stone canopy of open work and intervening stems, was erected at an earlier period (1465) to Pierre de Brézé, grandfather of the preceding.

Passing the *Archevêché*, contiguous to the cathedral on its N. and E. side, we come to the

\**Ch. of St.-Maclou*, which ranks third among the churches of Rouen in beauty. Its grandest feature is its triple porch; it is a fine specimen of the florid architecture of the 15th cent., and the sculpture adorning it is of exquisite taste and beauty of execution. *Obs.* the wooden doors, beautifully carved with Scripture subjects, in bas-relief (by Jean Goujon), and the winding stair of stone near the W. entrance, leading to the organ-loft. There is much painted glass in the windows.

A wide modern street, Rue de la République, leading from the Bridge to the Boulevard, brings you to the

\*\**Ch. of St.-Ouen*, which surpasses the cathedral in purity of style, and is inferior only as regards monuments.

The first stone of the existing edifice (for 4 other churches had preceded it) was laid 1318 by Abbot Jean Roussel; the choir, the chapels, and nearly all the transept, were completed in 21 years, and the nave and tower finished by the end of the 15th. cent. The W. front, long unfinished, was completed (1845-1853) by the addition of 2 flanking steeples, surmounting 3 deep-set portals. Above the cross rises the central tower, 260 ft. high, a model of grace and delicacy. The S. portal, called *des Marmousets* from figures of the animals carved on it, is a Gothic work scarcely to be surpassed. Over the door, the Death and Assumption of the Virgin, with the statue of St.-Ouen beneath.

The interior (443 ft. long, 83 ft. wide, 106 ft. high) is peculiarly light and graceful. All the glass is painted, and there are 2 noble rose-windows. The stranger should look into the holy-water basin (*bénitier*) close to the W. door.

A pretty *Public Garden*, whose great ornament, however, is the adjacent ch., extends along the N. side of St.-Ouen, behind the Hôtel de Ville; it was originally the convent garden. Within it, attached to the ch., stands an apse, with round-headed windows in the style of the 11th cent.

The *Hôtel de Ville*, a building of Italian architecture, attached to the N. transept of the ch., formed part of the monastery of St.-Ouen. Besides the municipal offices, it contains the *Public Library*, and the \**Musée des Tableaux*, with an ancient and fine



Flemish picture; the predella of an altar-piece, by *Perugino*; St. Francis in ecstacy, by *Annibale Caracci*; &c.

\**Musée des Antiquités*, Rue Beauvoisine, is interesting, and highly creditable to the administration of the department, by which it was founded, 1833-4. The following enumeration will give an idea of the nature of the objects preserved here:—The door of the house in which Pierre Corneille was born; many Roman and Gallic tombstones, coffins, &c., dug up at Rouen and other places in the Dépt. de la Seine-Inférieure; many fragments of Roman sculpture; specimens of pottery, glass, mosaics; inscriptions; together with a draped female statue of good work, but wanting the head, from the Roman theatre, Lillebonne. Here is one of the best historic collections of *Painted Glass*—including 15 windows, by which the gallery is lighted, from suppressed convents, churches, &c. The shrine of St. Sever, of oak, covered with copper-plates gilt and silvered, is an elegant piece of workmanship of the end of the 12th cent.: it has been restored.

The *Musée Céramique* is one of the most instructive collections of pottery and china in France, particularly rich in specimens of the manufacture of Rouen.

The amateur of stained glass should not omit to visit the churches of *St.-Godard*, containing 2 windows 32 ft. high and 12 wide, of the 16th cent., and many good modern windows; and of *St.-Patrice*, where there are many more of still greater beauty, executed in the 16th cent. The tower of the suppressed ch. of *St.-Laurent* is very beautiful, and there is a design of pulling down this ch. and houses, and leaving the tower in a new street. These three churches are all near the rly. stat. The *Ch. of St.-Vincent* has an exquisite Gothic porch, and very fine painted glass likewise. *St.-Gervais*, near the Rly. terminus, is reputed the oldest edifice in Rouen, and one of the earliest Christian monuments in France. The ch. itself was rebuilt 1872, and the only old part remaining is the circular E. end in the earliest Norman style, beneath which is a *Crypt*, as old probably as the 4th cent., witness the courses of Roman tiles between the layers of rough masonry. The 2 low-arched recesses in the walls are said to have been the graves of St. Mello and St. Avitien, the first archbishop of Rouen. William the Conqueror, tortured by the wound he had received at the cruel sack and burning of Mantes, retired to the monastery of St.-Gervais to die.

The old ch. of *St.-Paul*, at the foot of Ste.-Catherine's hill, is one of the most ancient ecclesiastical buildings in Rouen.

Previous to the Revolution there were 36 churches in Rouen, there are now 14 in use; but there remain many suppressed ones, most of them converted into warehouses.



The *\*\*Palais de Justice* is a very interesting specimen of civic Gothic architecture, which may vie with some of the town-halls of the Low Countries. It has since 1840 been repaired and completed. It lines 3 sides of a square; the wing on the l. is the *Salle des Procureurs*, built 1493, as a sort of exchange for merchants, to meet in. It is a handsome hall, with an open roof, like a ship's hull reversed, 160 ft. long and 50 ft. high. The body of the building in the centre was raised 6 years later by Louis XII. for the *Cour de l'Echiquier* of Normandy, the ancient supreme tribunal of the duchy.

The chamber in which the parliament of Normandy met is now the *Salle de la Cour d'Assises*. It has a fine roof of black oak, set off with gold.

The *\*Rue de la Grosse Horloge*, not far from the Palais, was, previous to the demolitions of 1860, one of the oldest and most picturesque in Rouen. It is so called from the antique clock gate-house, built 1527, by which it is spanned.

The *Place de la Pucelle*, known also by the vulgar name *Marché aux Veaux*, serves to record the fate of the heroic and unfortunate Jeanne Darc, who was burned alive here as a sorceress 1431, on the spot marked by a contemptible modern statue placed upon a fountain.

On one side of this *Place* is the *\*Hôtel de Bourgtheroulde*, constructed at the end of the 15th and beginning of the 16th cent., by William le Roux, seigneur of Bourgtheroulde. It is built round a courtyard, and its inner wall is ornamented with bas-reliefs of marble, representing the interview of the Cloth of Gold, and the procession of the two kings Henry VIII. and Francis I.

The very old edifice called *Les Halles*, between the cathedral and the stone bridge, used as a cloth-hall for the sale of the manufactures of Rouen, occupies the site, and seems to have formed part of the ancient palace and *Vieille Tour*, in which our King John is said to have imprisoned and finally murdered his nephew Prince Arthur.

*Bridges.*—The first bridge over the Seine here was built (1167) by Queen Matilda, daughter of Henry I.; it lasted till the middle of the 15th cent., when it was destroyed, and a bridge of boats substituted for it. In 1829 the upper bridge of stone was completed, and in 1836 the boats were finally replaced by a suspension-bridge 650 ft. long. An opening is left in the centre of this, under a cast-iron arch 82 ft. above the river, to allow masted vessels to pass.

*English Ch. Service* in a chapel at Sotteville at 11 A.M., and at 3½ p.m. in the *French Protestant ch.* in the *Place St.-Eloi*.

The *\*Mont Ste.-Catherine*, the escarped chalk hill on the E. of the

city, rising above the Seine and on the old road to Paris, affords the best distant and panoramic view of Rouen, and will well repay the labour to those who are not afraid to face a steep ascent, 380 ft. high, which may be mastered in half an hour, starting from the end of the Cours de Paris (omnibuses to near the top every  $\frac{1}{2}$  hour).

All along the top of the mount are traces of ditches and foundations of bastions, part of the strong *Fort* occupied by the Marquis de Villars and the soldiers of the League during the siege of 1591, which were captured by Henri IV., and dismantled by him.

Not far from St. Catherine's is *Blosseville-Bon-Secours*, much resorted to by pilgrims. A splendid modern \**Gothic Church*, gorgeously painted internally, and adorned by painted windows, has been built to replace the ancient chapel. The lower part of the walls is covered with ex-voto tablets, and the ch. and the view from it well deserve a visit.

It will be worth while to drive out to the château of *Canteleu*, on the road to Caudebec, on account of its beautiful view.

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After leaving Rouen Stat. the Rly. to Paris enters a tunnel, emerges, and crosses the valley of *Darnetal* with its numerous manufactories, enters another tunnel under the hill of Ste.-Catherine, and emerges to cross the Seine. From the bridge there is a beautiful view of Rouen on the rt. The Rly. then runs along the plain, crosses the Seine again near the large manufacturing town of Elbeuf on rt., and then a third time. From near Gaillon Stat. the ruins of *Château Gaillard* may be seen on a lofty cliff some miles on the l. The Rly. here runs by the side of the river, through a lovely country; occasionally through a short tunnel. Vines are first met with near

**Vernon Junct. Stat.** An old town with a tolerable Gothic ch. and large cavalry barracks. Beyond this is the tunnel of Rolleboise,  $1\frac{1}{2}$  m. long. Near *Rosny-sur-Seine* Stat. stands the château of Sully, which afterwards belonged to the Duchesse de Berry.

**Mantes Junct. Stat.** (*Buffet*.) Inn: H. Grand Cerf. The Rly. to Caen and Cherbourg branches off here on rt. The ch. is a fine Gothic building with handsome towers. The Rly. continues along the banks of the Seine, often very picturesque. *Poissy*, on rt., has a very fine Gothic ch. The Rly. traverses the forest of St.-Germain, and then enters the plain of Paris, very monotonous, except just where it crosses the bends of the Seine. Before reaching Paris the hill and strong fort of Mont Valérien are seen on the rt.

**Paris Terminus, Rue St.-Lazare.** See Part II. (Introduction), for cabs, omnibuses, &c.

e. By Southampton and Havre, from the Waterloo Bridge terminus. Steamers 3 times a week—see 'Times' advertisement. Fares, including Steward's fee, same as by Newhaven. Luggage can be registered through. The steamers start from the Docks at Southampton close to the Rly. Station: the terminus at Havre is a long way from the landing-place. There are omnibuses between them, but not included in the fare. Time 15 to 20 hrs.; London to Southampton 3 hrs.; sea-passage, 80 m., 9 hrs., of which  $1\frac{1}{2}$  hr. is inside the Isle of Wight: the passage is generally made by night. Havre to Paris 5 hrs. exp., 7 hrs. ord.

Havre (Fr. *le Harre*, formerly *Harre de Grâce*).

Inns:—H. Frascati, good, but far from the Quai, on the beach; H. de l'Europe, near the Quai; H. de l'Amirauté; H. de Normandie; H. du Louvre; H. des Indes, all on the Quai; H. de Bordeaux, on the Place. Omnibus from the Quai to the Rly. Terminus, 30 c.

The chief and most thriving maritime town of France in the Channel, situated on the N. side of the estuary of the Seine; 80,000 Inhab. It is quite modern, owing its foundation to Francis I. (1516), and its prosperity to the judicious enactments of Louis XVI., though it has received its great impulse since 1815. The quays bordering on the basins, lined with vessels, and choked up with cotton-bales, sugar-casks, &c., are the chief scenes of life. Its principal street is the Rue de Paris, extending from the new Hôtel de Ville to the entrance of the port.

The old ramparts, which surrounded the town, were removed 1856, and Havre, Ingouville—of 12,000 Inhab.—and Graville are now united, and are protected by detached *Forts* extending from the sea to the Seine

The tide passing up the Seine keeps up the water in the harbour, so that moderately-sized vessels can enter for nearly 4 hrs. each tide. The harbour consists of the Avant-Port or tidal harbour, at low-water left dry; the docks called Bassin du Commerce (14 acres) in front of the theatre; the Bassin de la Floride, destined for steamers: de Vauban, near the Rly. Stat.; and the Entrepôt Dock and the Bassin de l'Eure, in which the Atlantic steamers lie. The principal foreign trade is with America, North and South.

It is the place of import of all the foreign articles needed for the supply of the French metropolis: like Liverpool with us, it is the chief *cotton port* of France, furnishing this commodity to the manufacturers of Rouen. Lille, St.-Quentin, and even as far as Alsace, and from these cities it again receives the manufactured goods for exportation. Havre is the principal port of communication



between France and the United States; and a great number of emigrants, mostly from Germany, annually embark here.

The N. jetty is the principal promenade, and very amusing it is at high water. The height of Ingouville commands a fine view of the estuary of the Seine.

The town was delivered over to the keeping of Queen Elizabeth by the Prince de Condé, leader of the Huguenots, 1562, and the command of it was intrusted to Ambrose Dudley, Earl of Warwick; but the English were ejected within a year, after a most obstinate siege.

*English Protestant Chapel* in the Rue d'Orléans; service at 12 and 3½ on Sundays. A *Museum* and *Public Library* on the Quai, at the end of the Rue de Paris. In front are statues of B. de St.-Pierre (author of 'Paul and Virginia') and of Casimir Delavigne, both natives of Havre. At the other extremity is the handsome Hôtel de Ville, with a pretty garden in front of it; and not far off is the Sous-Préfecture, rivalling the Hôtel de Ville. Both are built on the site of the old ramparts.

The *Theatre* in the Place du Spectacle, at the extremity of the Bassin du Commerce, is one of the most striking buildings in the town.

The Norm. ch. of *Graville*, 2 m. on the Rouen road, is very prettily situated and well worth a visit.

RAILWAY.—HAVRE TO PARIS BY YVETOT AND ROUEN,  
225 Kil. = 141 m. Rail. 5 hours.

The Rly. on leaving Havre has the pretty hill of *Graville* on one side and the wide mouth of the *Seine* on the left. *Harfleur* ch., close to the Rly. (15th cent.), has a beautiful Gothic spire. The country through which the Rly. proceeds is at first very pretty and like England, until it reaches the high plains of the *Pays de Caux*. Beyond *Yvetot* the Rly. descends and crosses the verdant and thriving valleys of *Barentin* and *Malaunay*, seats of the cotton manufacture, by long and lofty viaducts, and then reaches

*Rouen*, which, and the road to Paris, are described under *d*.

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*f*. By *Calais* and *Arras*. The direct route from *Calais* to Paris is *viâ Boulogne* (see *Rte. a*).

(a.) The following route, *viâ Arras*, is  $18\frac{1}{2}$  m. longer. 5 trains daily in 8 to 10 hrs.

	Kil.	Miles.		Kil.	Miles.
Calais to St. Omer .. ..	42	26	Calais to Amiens Junct. Stat.	200	124
„ Hazebrouck .. ..	62	38	„ Creil .. ..	276	171
„ Béthune .. ..	93	61	„ Paris .. ..	327	203
„ Arras .. ..	139	86			

On leaving the Quai the Rly. skirts the N.W. angle of the Citadel, and runs by the side of the river Aa: it crosses the Canal d'Ardres, near the Pont Sans-Pareil. The country for some distance inland is low and wet, intersected by ditches, and traversed by rows of pollard willows. It is drained by the Canal de St.-Omer, which falls into the sea at Calais: the tides are kept out by embankments.

**Ardres Stat.** A little to the W. of the road is the *Field of the Cloth of Gold*, the scene of the meeting between Henry VIII. and Francis I., with their suites of 5696 persons and 4325 horses, in 1520.

**St. Omer Stat.** (*Inns*: H. d'Angleterre; H. de France; H. Ste.-Catherine), a third-rate fortress. Pop. 25,000; a dull place. Many English.

The *Cathedral*, at the upper end of the Rue St.-Bertin, is a fine building, showing the transition from the round to the pointed style.

At the opposite extremity of the same street stand the scanty remains of the famous *Abbey Church of St.-Bertin*, at one time the noblest Gothic monument of French Flanders, destroyed since 1830. The fragment remaining consists of a stately tower built in the 15th cent.

A *Seminary* for the education of English and Irish Roman Catholics exists at St.-Omer: it replaced the celebrated *Jesuits' College* founded by Father Parsons for young Englishmen. Daniel O'Connell was brought up in it for the priesthood; and several of the conspirators engaged in the Gunpowder Plot were pupils of the same school. There are not more than 15 or 20 students at present. *English Ch.*, Rue du Bon Pasteur.

The Rly. proceeds across the fine plain of Artois, passing by

**Hazebrouck Junct. Stat.** (*Buffet*), where the Rly. to Brussels by Lille diverges. *Inns*: Trois Chevaux; St.-George.

**Béthune Junct. Stat.**: the tower of its ch. is seen between trees; several manufactories of sugar from beetroot about here. From this passing by

**Lens Junct. Stat.** to

**Arras Junct. Stat.** (*Buffet*). (*Inns*: H. Petit St.-Pol; H. du PARIS.]

Griffon.) A fine city; Pop. 25,749. It is a first-class fortress, seated on the Scarpe. It has quite the character of a Flemish town, especially in its *Grande Place*, surrounded by Gothic gable-faced houses, terminating in scallops and scroll-work supported on open arcades, which by a decree of the town-council are preserved unaltered. On one side of the *Petite Place* stands the *Hôtel de Ville*, a very elegant structure in the latest Gothic, something resembling our Elizabethan, built 1510, surmounted by a *Beffroi*.

The Rly. to Douai and Lille branches 1.

The Rly. then descends along the valley of the Scarpe, and afterwards follows the river Miraumont to

Corbie Stat. The Rly. next crosses the Somme 3 times, and passes some considerable peat-works.

Longueau Junct. Stat. (*Buffet*), 3 m. from Amiens (passengers for Amiens and Boulogne change carriages here): the Rly. thence to Paris is described above.

*g.* By **Dunkirk**, direct from Fenning's Wharf, near London Bridge, 3 times a week. Fares, 10s. and 7s.: time 10 hrs. A cheap but uncomfortable route.

### Dunkirk.

*Inns*:—H. de Flandre; H. Chapeau Rouge.

A fortified town and seaport. Pop. 33,083. The harbour and pier are worth visiting. Good sands for sea-bathing. The country around is a dreary waste of dunes or sand-hills.

### RAILWAY.—DUNKIRK TO PARIS.

		Kil.	Miles.
Dunkirk to Hazebrouck	.. .. .	40	25
„ Arras	.. .. .	113	70
„ Amlens	.. .. .	174	108
„ Paris	.. .. .	305	190

Time, 10 hrs. Through fares from London, 31s., 23s., and 17s. 6d. There is a fine view from the hill of Cassel 18 m. off on the Rly. to *Hazebrouck*, where Route *b* is joined.

### Lille (*Buffet*)

*Inns*:—H. de l'Europe; H. de France; H. de Gand; H. du Buffet at the Stat.

An important manufacturing town and first-class fortress. Pop. 170,000. The *Museum* (fine Drawings by old Masters and Wax Bust attributed to Raphael), the *Bourse*, and the *Citadel* should be seen. The Boulevards and gardens about the town are well laid out. This town may be visited by a short *détour* of 27 m. from Hazebrouck, rejoining the Paris line at Béthune.

## Part II.—GENERAL INFORMATION.

*Arrival in Paris*—A. *Passports*.—B. *Money and Weights*.—C. *Hotels*.—D. *Restaurants*.—E. *Cabs*.—F. *Cafés*.—G. *Reading Rooms*.—H. *Teachers of Foreign Languages*.—I. *Paris Directory*.—J. *Time Tables*.

**Arrival in Paris.** Families will do well to desire the keeper of the hotel they may have selected to send a carriage to wait for them, or, what is more economical and equally good, a small private omnibus (*omnibus de famille*), very comfortable conveyance, with one horse, holding six persons and their luggage, and costing 5 frs.: for a larger omnibus with 2 horses, and to hold 14, 8 frs. Any excess of luggage over 100 kilog. charged at 1 cent. per kilog. A private coupé de remise for 2 persons costs 3 frs. *Omnibus des chemins de fer* are in attendance at the Rly. Stations, to convey persons to different quarters of the town—fare, 30 c.; but every parcel of luggage is charged at the rate of 25 cents. per 30 kilog.: *Cabs* (*voitures de place*) 1 fr. 70 c. and 25 c. for each package of luggage, all of which above 3 gratis (see below under *cabs and carriages*, and in Part III. under *omnibus*.)

**A. Passports.** The Republican Government professes to allow British subjects to enter and leave France and travel freely in it without a passport. As, however, this regulation does not appear to be in force on the S. and E. frontiers, and as the passport may often be required to procure admission to public buildings, and as it will always serve as a certificate of identity and nationality, without which no Englishman ought to leave home, *British subjects are advised not to travel in France without a Foreign Office passport*, which can be procured (charge 2s.) at the Foreign Office, between 11 and 4, on delivering or sending a *letter of application* from any banking firm in the United Kingdom, or a *certificate of identity* signed by any mayor, magistrate, justice of the peace, minister of religion, physician, surgeon, solicitor, or



notary resident in the United Kingdom. Bankers have printed forms of application, and will furnish one to any of their customers.

Certificates of identity may be in the following form :—

(Dated, &c.) The undersigned (*mayor, &c., as the case may be*), residing at (*town, &c.*), hereby certifies that A. B. (*Christian name and surname at length*), whose signature is written beneath, is a British subject and requires a passport, as he intends to travel on the Continent *accompanied by his wife, children, sisters, and servant—Christian name and surname of servant at length—who is a British subject.*

(Signed) J. F. (*usual signature*).

Signature of the above-named A. B. (*usual signature*).

The letter or certificate must be enclosed addressed to the Chief Clerk, Foreign Office, London, with the word "Passport" on the cover, and left at or sent to the Foreign Office. The applicant may either apply at the Passport Department in the Foreign Office in person, or send a distinctly signed order for the passport, which will be delivered on payment of 2s.

Persons living in the country can apply by letter enclosing a post-office order for 2s. (postage stamps will not be received), payable to the Chief Clerk, Foreign Office, at the post-office, Charing Cross, and the passport will be sent by post.

The passport must be signed by the bearer in the proper place, and he should take great care to write his name very legibly, otherwise he is liable to be kept waiting whilst the functionaries through whose hands it will pass are deciphering it.

Messrs. Dorrell and Son, No. 15 Charing Cross, or Messrs. Lee and Carter, 440 West Strand, will obtain the passport and procure the visas on receiving the letter of application or certificate, and will also mount the passport in a book, to save it from wear.

Passports are not required at the several ports, the traveller having only to give his name; nor is a *Permis d'Embarquement* any longer necessary for British subjects going on board the steamers at the French sea-ports.

## B. Money, Measures, and Weights.

### MONEY.

In France, accounts are kept in *francs* and *centimes* (or hundredth parts), the coinage being arranged on the decimal system; 1 franc contains 10 *décimes* (or double sous), and each *décime* 10 *centimes*.



## FRENCH MONEY.

*Silver Coins:—*

					£.	s.	d.	
Piece of 1 franc	=	100 centimes	=	20 sous	=	0	0	9½ English.
, , ¼ franc	=	25 centimes	=	5 sous	=	0	0	2½
, , ½ franc	=	50 centimes	=	10 sous	=	0	0	4½
, , 2 francs	=	200 centimes	=	40 sous	=	0	1	7
, , 5 francs	=	500 centimes	=	100 sous	=	0	4	0

*Gold Coins:—*

100-franc piece	..	..	..	..	=	4	0	0
50-franc piece	..	..	..	..	=	2	0	0
20-franc piece	..	..	..	..	=	0	16	0
10-franc piece	..	..	..	..	=	0	8	0
5-franc piece	..	..	..	..	=	0	4	0

*Copper Coins:—*

Décime, or 2-sous piece	..	..	..	..	=	0	0	1
5 centimes = 1 sous	..	..	..	..	=	0	0	0½
1 centime	..	..	..	..	=	0	0	0⅒

*N.B.* To find the value of centimes, bear in mind that the *Tens* are all pennies, and the *Fives* halfpennies: thus 75c. = 7½d.—25c. = 2½d.—15c. = 1½d. within a fraction, but near enough for all practical purposes.

To reduce French francs into English money where minute exactness is not required, it is only necessary to divide the amount of francs by 25 or to substitute 4 for 100, thus:—

Francs.		£.
100	=	4
1,000	=	40
10,000	=	400
100,000	=	4,000
1,000,000	=	40,000

The Bank of France issues *notes* for 1000, 500, 200, 100, 50, 25, 20, 10, and 5 francs, which are now made legal tender throughout the Republic.

## FOREIGN COINS REDUCED TO THEIR VALUE IN FRENCH CURRENCY AT THE PAR OF EXCHANGE.\*

							fr. c.
English sovereign	..	..	..	..	..	=	25 21
, , shilling	..	..	..	..	..	=	1 26
Dutch guilder	..	..	..	..	..	=	2 15
Prussian dollar	..	..	..	..	..	=	3 75
Bavarian florin = 20 pence English	..	..	..	..	..	=	2 15
Austrian florin = 2 shillings English	..	..	..	..	..	=	2 57
Roman lira	..	..	..	..	..	=	0 91

\* The rate of exchange varies from day to day. It was formerly as high as 26 francs, and is now not much more than 25 francs for a sovereign.

FRENCH FRANCS AND CENTIMES REDUCED TO THEIR VALUE IN ENGLISH POUNDS, SHILLINGS, AND PENCE, AT 25 FRANCS FOR £1.

Cts.	£.	s.	d.	Fr.	£.	s.	d.	Fr.	£.	s.	d.			
5	=	0	0	0 $\frac{1}{4}$	1	=	0	0	9 $\frac{1}{2}$	20	=	0	16	0
10	=	0	0	0 $\frac{3}{4}$	2	=	0	1	7	30	=	1	4	0
15	=	0	0	1 $\frac{1}{4}$	3	=	0	2	4 $\frac{1}{2}$	40	=	1	12	0
20	=	0	0	1 $\frac{3}{4}$	4	=	0	3	2	50	=	2	0	0
25	=	0	0	2 $\frac{1}{4}$	5	=	0	4	0	60	=	2	8	0
30	=	0	0	2 $\frac{3}{4}$	6	=	0	4	9 $\frac{1}{2}$	70	=	2	16	0
35	=	0	0	3 $\frac{1}{4}$	7	=	0	5	7	80	=	3	4	0
40	=	0	0	3 $\frac{3}{4}$	8	=	0	6	4 $\frac{1}{2}$	90	=	3	12	0
45	=	0	0	4 $\frac{1}{4}$	9	=	0	7	2	100	=	4	0	0
50	=	0	0	4 $\frac{3}{4}$	10	=	0	8	0	200	=	8	0	0
55	=	0	0	5 $\frac{1}{4}$	11	=	0	8	9 $\frac{1}{2}$	300	=	12	0	0
60	=	0	0	5 $\frac{3}{4}$	12	=	0	9	7	400	=	16	0	0
65	=	0	0	6 $\frac{1}{4}$	13	=	0	10	4 $\frac{1}{2}$	500	=	20	0	0
70	=	0	0	6 $\frac{3}{4}$	14	=	0	11	2	750	=	30	0	0
75	=	0	0	7 $\frac{1}{4}$	15	=	0	12	0	1,000	=	40	0	0
80	=	0	0	7 $\frac{3}{4}$	16	=	0	12	9 $\frac{1}{2}$	5,000	=	200	0	0
85	=	0	0	8 $\frac{1}{4}$	17	=	0	13	7	10,000	=	400	0	0
90	=	0	0	8 $\frac{3}{4}$	18	=	0	14	4 $\frac{1}{2}$	100,000	=	4000	0	0
95	=	0	0	9 $\frac{1}{4}$	19	=	0	15	2					

ENGLISH MONEY REDUCED TO ITS VALUE IN FRENCH FRANCS AND CENTIMES.

	Fr.	Cts.		Fr.	Cts.		Fr.	Cts.
1 penny	0	10 $\frac{1}{2}$	12 shillings	15	0	15£ sterl.	375	0
2	0	21	13	16	25	16	400	0
3	0	31 $\frac{1}{2}$	14	17	50	17	425	0
4	0	42	15	18	75	18	450	0
5	0	52 $\frac{1}{2}$	16	20	0	19	475	0
6	0	63	17	21	25	20	500	0
7	0	73 $\frac{1}{2}$	18	22	50	30	750	0
8	0	84	19	23	75	40	1000	0
9	0	94 $\frac{1}{2}$	1£ sterl.	25	0	50	1250	0
10	1	5	2	50	0	60	1500	0
11	1	15	3	75	0	70	1750	0
1 shilling	1	25	4	100	0	80	2000	0
2	2	50	5	125	0	90	2250	0
3	3	75	6	150	0	100	2500	0
4	5	0	7	175	0	200	5000	0
5	6	25	8	200	0	300	7500	0
6	7	50	9	225	0	400	10,000	0
7	8	75	10	250	0	500	12,500	0
8	10	0	11	275	0	1000	25,000	0
9	11	25	12	300	0	5000	125,000	0
10	12	50	13	325	0	10,000	250,000	0
11	13	75	14	350	0			

## WEIGHTS AND MEASURES.

A uniform decimal system of coins, weights, and measures was introduced into France in 1790, and since 1840 takes the place of all others. In this new system all the measures of length, superficies, and solidity, the unit of weight and the unit of money, are derived from one fundamental measure of length, called *MÈTRE*, and equal to the ten-millionth part (0·0000001) of the distance from the pole to the equator = 3·2808992 English feet.

From this are derived the *gramme* or unit of weight = 15·43235 English grains; *litre* or unit of measure of capacity = 1·7596 imperial pint; and the *are* or unit of land measure = ·02471 acre.

On these units the other weights and measures are named by prefixes; the prefixes which express multiples are Greek; the prefixes which express fractions are Latin; thus:—

Myria-	—	mètre	=	10,000	Mètres.
Kilo-	—	mètre	=	1,000	, ,
Hecto-	—	mètre	=	100	, ,
Deca-	—	mètre	=	10	, ,
	—	Mètre	=		Mètre.
Deci-	—	mètre	=	one-tenth	of a mètre.
Centi-	—	mètre	=	one-hundredth	, ,
Milli-	—	mètre	=	one-thousandth	, ,

The same prefixes are applied to grammes, litres, and ares; the following are commonly used:—

Mètre	=	3·2810	English feet	=	3 feet 3·37 inches.
Kilomètre	=	0·6210	English mile	=	$\frac{1}{2}$ mile 213 yds. 2 inches.
Kilogramme	=	2·2046	lbs. avoird.	=	2 lbs. 3·26 ounces.
Litre	=	1·7596	Imp. pints.		
Hectolitre	=	21·9950	Imp. gal.	=	22 Imp. gal. very nearly.
Hectare	=	2·4710	acres	=	2 $\frac{1}{2}$ acres nearly.

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1 French pied (old)	=	1·06578	English feet.
1 French pied métrique	=	one-third	of mètre.
1 French toise (old)	=	1·95	mètres.
1 French ligne (old)	=	2·256	millimètres.
1 French lieue de poste (old)	=	2 miles 743	yards.
1 French lieue (new)	=	2 miles 854	yards.
1 French livre (old)	=	1·078	lbs. = 1 lb. 1 $\frac{1}{4}$ oz.
1 French livre (new)	=	one-half	of a kilog.
1 French arpent	=	0·5107	hectare.
1 French setier	=	1·56	hectolitres.
5 kilom.	=	3	English miles 188 yds.
8 kilom.	=	5	Eng. miles all but 50 yds. 8 in.
50 kilogr.	=	1	cwt. very nearly.

The comparison between the English and the French weights and measures is taken from the late researches of Prof. Miller (Ph. Trans., 1857); the French measures from the Almanach du Bureau des Longitudes, 1858.

TABLE A.—FRENCH MÈTRES REDUCED TO ENGLISH FEET.

Mètres.	English Feet and Decimal Parts.	Mètres.	English Feet and Decimal Parts.	Mètres.	English Feet and Decimal Parts.
1	3·281	20	65·618	300	984·270
2	6·562	30	98·427	400	1312·360
3	9·843	40	131·236	500	1640·450
4	13·123	50	164·045	600	1968·539
5	16·404	60	196·854	700	2296·629
6	19·685	70	229·663	800	2624·719
7	22·966	80	262·472	900	2952·809
8	26·247	90	295·281	1000	3280·899
9	29·528	100	328·090		
10	32·809	200	656·180		

TABLE B.—FRENCH MÈTRES INTO ENGLISH YARDS.

1 mètre equal to 1·09 yards.	20 mètres equal to 21·86 yards.
2 „ „ 2·18 „	30 „ „ 32·79 „
3 „ „ 3·27 „	40 „ „ 43·72 „
4 „ „ 4·36 „	50 „ „ 54·75 „
5 „ „ 5·45 „	60 „ „ 65·58 „
6 „ „ 6·54 „	70 „ „ 76·51 „
7 „ „ 7·63 „	80 „ „ 87·44 „
8 „ „ 8·72 „	90 „ „ 98·27 „
9 „ „ 9·81 „	100 „ „ 109·36 „
10 „ „ 10·93 „	

TABLE C.—ENGLISH YARDS INTO MÈTRES.

1 yard equal to 0·914 mètres.	20 yards equal to 18·288 mètres
2 „ „ 1·829 „	30 „ „ 27·432 „
3 „ „ 2·742 „	40 „ „ 36·576 „
4 „ „ 3·658 „	50 „ „ 45·720 „
5 „ „ 4·572 „	60 „ „ 54·884 „
6 „ „ 5·488 „	70 „ „ 64·000 „
7 „ „ 6·400 „	80 „ „ 73·150 „
8 „ „ 7·315 „	90 „ „ 82·292 „
9 „ „ 8·229 „	100 „ „ 91·440 „
10 „ „ 9·144 „	

TABLE D.—WEIGHTS.

	Avoird.	Troy.	
Kilogramme . . . . . lbs.	$2\frac{2016}{10000}$ . . . . .	$15432\frac{1}{2}$	grs. or $2\frac{679}{1000}$ lbs.
Hectogramme . . . . . ozs.	$3\frac{5274}{10000}$ . . . . .	$1543\frac{1}{4}$	„
Centogramme . . . . . grs.	$154\frac{1}{3}$ . . . . .	$154\frac{1}{3}$	„
Gramme . . . . . „	$15\frac{1}{10}$ . . . . .	$15\frac{1}{10}$	„
Decigramme . . . . . „	$1\frac{54}{100}$ . . . . .	$1\frac{54}{100}$	„
Millegramme . . . . . „	$8\frac{15}{100}$ . . . . .	$1\frac{54}{1000}$	„

*English Weights into French.*

AVOIRDUPOIS.	TROY.
Ton . . . . . 1016·048 kilograms.	Pound of 12 oz. . . 373·242 grammes.
Cwt. . . . . 50·802 „	Ounce . . . . . 31·103 $\frac{1}{2}$ „
Pound . . 453·592 grammes.	Pennyweight . . . . 1·555 „
Ounce . . . . 028·350 „	Grain . . . . . 64·790 centigrs.
Dram . . . . 001·77 „	

**C. Hotels.** There are nearly 4000 Hotels in Paris, and more than half the houses in the fashionable parts of the city are fitted for the accommodation of visitors. Although the gigantic establishments of the *Grand* and the *Louvre* as well as the *Bristol* and *Meurice's*, and others of their class, with or without tables-d'hôte, are all hotels in the English sense, the visitor need not breakfast or dine in the house; and at the first two he pays for the meal at the time, whether staying in the hotel or not. The general class of hotel (*Hôtels Garnis*) abounds in the streets opening into the Boulevard des Italiens, such as the Rue du Helder, Rue d'Antin, &c., and usually has a restaurant attached, where breakfast or dinner may be ordered, or even brought up into your own room. In the *Maisons Meublées*, or lodging-houses, one or more apartments may be hired for the period of the traveller's visit, including separate kitchen, &c., if required; and this class of establishment is, perhaps, the most comfortable for families making a stay of more than one week.

The cost of apartments varies greatly according to the style of the hotel, or lodging-house, the quarter in which it is situated, the season, and the length of time for which they are taken. In the fashionable quarters of the Chaussée d'Antin, Faubourg St. Honoré, Champs-Élysées, and Tuileries, a room in a first-class establishment, on the fourth or fifth floor, looking into the court, will not be obtained under 4 frs. or 5 frs. per day, whilst the same sum will secure a front or second floor room in the Faubourgs Montmartre and Poissonnière, in the neighbourhood of the Palais Royal, the Rue Croix des Petits Champs, and on the l. bank of the Seine. In second-class hotels in any part, a room can be obtained for 3 frs. per



day. The maximum price, per day, of a sitting-room and bedroom, in the first-class hotels, is from 25 frs. to 35 frs., or 20 frs. to 30 frs. on the second floor. By the month the cost varies from 80 frs. to 250 frs., exclusive of attendance.

The most convenient situation for the traveller engaged in sight-seeing, will be the neighbourhood of the Boulevards, from the Faubourg Poissonnière to the Madeleine; the Rue de Rivoli, from the Palais Royal to the Place de la Concorde; the Faubourg St. Honoré, and the E. end of the Champs Elysées.

#### SELECT LIST OF HOTELS.

*Grand Hôtel*, Boulevard des Capucines. Good situation, close to the New Opera. A vast establishment, with Public Rooms for Tables-d'hôte, Coffee, and Reading Rooms, sumptuously fitted, a *restaurant* attached. About 100 rooms on each of the four floors. *Apartments*: 1st floor, 12 to 40 fr.; 2nd, 10 to 35 fr.; 3rd, 8 to 23 fr.; 4th, 6 to 17 fr.; 5th, 5 to 8 fr.; but the windows of the last are in the roof, and the lift (*l'Ascenseur*) does not ascend above the fourth floor. Table-d'hôte: *dinner*, 6.30 P.M., 6 fr., including tolerable *vin ordinaire*. No charge for attendance. Bougie, 2 fr., but this charge will be reduced on complaint. Servants, 7 fr. per day.

*Hôtel du Louvre*, Rue de Rivoli, well situated, opposite the Louvre, similar to the Grand Hotel, both belonging to Joint Stock Companies, but charges somewhat lower. Table-d'hôte: *breakfast*, 10 to 1, 4 fr., including wine. Table-d'hôte: *dinner*, 6 P.M., 6 fr., including wine. Attendance, 1 fr. per day. The *Dining Halls* at both these hotels are very large and handsome, and approached through *Reading-rooms*, well supplied with newspapers.

Though not staying in either of these hotels, it is worth while to dine at the Table-d'hôte once for the sake of seeing the rooms; the *Menu* is posted at the doors daily. Families, especially with young children, will probably find the private hotels more comfortable, the attendance better, the charges lower, and the society less mixed.

\**Hôtel Bristol*, 3 & 5 Place Vendôme, perhaps the most comfortable in Paris, patronized by our Royal Family, the general rendezvous of the British and foreign aristocracy, but more suited for families than bachelors. There are splendid apartments, furnished with Parisian magnificence and every English comfort. No table-d'hôte, but a good dinner in the coffee-room can be had at 8 fr.

*Hotel Continental*, opened 1878, a very large house, most splendidly decorated with frescoes, &c., corner of Rue Castiglione and Rue de Rivoli; printed tariff of charges for rooms and meals. Table-d'hôte at 6, 8 fr., wine included.

*H. du Rhin*, also in the Place Vendôme, 4 & 6, very good, much frequented by Russian families.

There are several comfortable hotels in the Rue de Rivoli overlooking the Tuileries Gardens, with a sunny look-out in winter, easy access to the Gardens and the Champs-Élysées, and a mile of covered walk under the arcades in rainy weather.

*H. Brighton*, clean, quiet, and moderate; *H. Windsor*; *H. Wagram*; and *H. Rivoli*, all in Rue de Rivoli.

\**H. Meurice*, the property of the Paris Hotel Company, much improved; and now very good; table-d'hôte (probably the best in Paris), 6 p.m., 6 fr., without wine.

*H. de la Place du Palais Royal*, 170 Rue de Rivoli.

In the neighbouring Rue Castiglione are the *H. Castiglione*, *H. de Londres*, and *H. Vendôme*.

\**H. Chatham*, in the Rue Neuve-St.-Augustin near the Rue de la Paix, clean and good, a very obliging landlord—table-d'hôte at 6 fr., without wine; bedrooms 4 to 7 fr.

*H. des Deux Mondes*, 22 Avenue de l'Opéra, a family hotel, in the best situation, well kept, and suited to English tastes; table-d'hôte, 6 fr.

*H. Mirabeau*, very good (table-d'hôte, 6 p.m., 5 frs.), Rue de la Paix; *H. de Hollande*.

*H. de Lille et d'Albion*, 223 Rue St.-Honoré, very good, clean, and comfortable; good table-d'hôte, 5 fr.

*H. St.-James*, 211 in the same street, clean, comfortable, and not expensive as regards apartments; good table-d'hôte. (Entrance also from the Rue de Rivoli, 202.)

*H. de France et de Bath*, 239 Rue St.-Honoré.

*H. Louis-le-Grand*, 8 Rue Louis-le-Grand, quiet and moderate; fit for ladies and children.

*H. Splendide*, 1 Place de l'Opéra.

*H. Vouillemont*, 15 Rue Boissy-d'Anglas, near the Place de la Concorde, very good.

*H. du Palais*, 28 Cours la Reine, between the Champs-Élysées and the Seine, well suited for families.

*H. Bedford*, 17 & 19 Rue de l'Arcade, near the Madeleine.

*H. Byron*, 20 Rue Lafitte, comfortable; table-d'hôte, 5 fr., including wine.

*H. de Bade*, 32 Boulevard des Italiens, good position.

*H. Bergère*, 30 bis, 32 & 34 Rue Bergère, large, moderate; table-d'hôte, 4 fr.

*2nd Class.*—The hotels in the Rues du Helder, Taitbout, and de Richelieu, are less frequented by English than by French, Italians, Spaniards, and commercial people generally. The houses near the several Rly. Stations are inferior, and are little frequented, except for the night only: *H. d'Amérique*, Rue de la Madeleine; *H. de*

*Londres et New York*, and *H. de Dieppe*, near the Havre Stat.; *H. du Chemin de Fer du Nord*, in the Rue de Dunkerque, opposite the Northern; *H. de Strasbourg* and *H. de Paris*, near the Strasbourg Stat. The hotels in the Faubourg St.-Germain, *H. Voltaire* on the Quai, and *H. du Bon Lafontaine* 16 & 18 Rue de Grenelle, are the best; whilst those in the Pays Latin, or Students' Quarter, are very third-rate and cheap, being almost exclusively occupied by young men engaged in their University studies or attached to the public schools.

**Maisons Meublées.** *Pavillon de Rohan*, 172 Rue de Rivoli, with fair restaurant adjoining; *Madme. Giesse*, 86 Rue Lafayette; Messrs. *Ribault*, 27 Boulevard des Capucines; and others on that boulevard, facing the Grand Hotel, and in the Boulevard St.-Michel.

**Boarding House.** Madame Dubois, 1 Rue Pergolèse, Avenue de la Grande Armée, receives a few boarders:—very select.

**D. Dining — Restaurants.**—As far as strangers are concerned, Paris is better provided than London with the means of obtaining a dinner, the number of dining rooms is out of all proportion greater: they abound in every street. There is perhaps no public dining establishment in Paris which can produce a first-rate dinner quite equal to that of a good London club, but there are many where a very excellent dinner and good wine can be obtained. The habit of dining out is on the increase in Paris, and almost all political parties and the different professions have particular restaurants which the members habitually frequent.

The dining places fall into four groups: (1) Restaurants *à la carte*, where a daily *Bill of Fare* or *Menu* is provided for the choice of the guests; (2) Restaurants *à prix fixe*; (3) *Tables-d'hôte*; (4) *Bouillon* Establishments.

**Restaurants à la carte.** A large proportion of the Boulevards and several of the houses in the Palais Royal are occupied by first-class Restaurants. Splendour of apartments combined with a first-class cuisine is to be found in the Restaurants of the Boulevards des Capucines and des Italiens, and in the Avenue de l'Opéra. At these it is scarcely possible to breakfast under 8 frs. or dine under 10 frs. a head, with vin ordinaire only; while, to call forth the resources of the chef, dinner should be ordered at 12 frs., 15 frs., or more. Such are—

*Café de la Paix*, corner of Boulevard des Italiens. Here the Prince of Wales entertained the Commissioners of the Great Exhibition, 1878.

*Bignon's* (Café Riche), Avenue de l'Opéra and Boulevard; frequented by literary men; good breakfasts; choice wines.



*Café de Paris*, Avenue de l'Opéra.

*Maison Dorée*, 20 Boulevard des Italiens. Cuisine and wines choice.

*Café Anglais*, the best for suppers.

Beyond this fashionable quarter there are restaurants where you can breakfast or dine almost as well for half the price.

In the Palais Royal one of the best for a party to order dinner at is the *Café de Chartres* (*Vefour*); the *Café Duchesne* (late *Vefour*) is also good.

On the Boulevard Poissonnière, the restaurant *Brébant*.

*Café Restaurant du Helder*, on the Boulevard des Italiens, frequented by officers of the army and navy (good breakfasts).

*Café Restaurant du Nouvel Opéra*, 31 Boulevard Haussmann, kept by Adolphe and Pellé, formerly of the *Café Riche*; cuisine very good and clean. *Restaurant du Grand Hôtel*, under that hotel; *Café Corazza*, in the Palais Royal.

*Durand's*, Place de la Madeleine, good.

*Voisin* (Bellanger's), Rue St.-Honoré, opposite the ch. of the Assomption, maintains a high repute for its cuisine; rooms low. *Champeaux*, Place de la Bourse. The *Moulin Rouge* and *Ledoyen's* are in the Champs-Élysées, and have gardens. The first is a good place, in fine weather, for breakfast; the second, for dinner.

The restaurant *du Louvre*, 10 Rue du Louvre, is convenient for those visiting the Museum. In the less fashionable quarters of Paris there are innumerable other restaurants, of all prices, down to 17 sous a head; but the English stranger should not go below the second class.

*Observe*, in ordering dinner at the best houses, it is not necessary to order a "portion" for each person; the "portions" served being liberal enough for 2, often for 3.

The guest is not expected to drink expensive wines, and only pays for  $\frac{1}{2}$  a bottle if it be so stipulated, though the whole bottle be placed on the table. Bordeaux or Burgundy are the most consumed, and if sound and wholesome, the price will probably not be less than 4 frs. per bottle. Beaune at 4 frs. ought to be very good. Iced *tisane de champagne* is a favourite drink of Parisians in warm weather.

The waiter expects about 1 sou on each franc spent. In asking for the bill, the colloquial phrase is, "Garçon, l'addition."

Ladies may dine at Restaurants mentioned in this Handbook without the slightest impropriety or feeling of annoyance.

At some of the best Restaurants, such as Bignon's or Vefour's, there is no bill of fare, and the waiter repeats a list of the dishes ready at breakfast or dinner time. Those who do not feel capable of composing the *menu*, or in other words ordering a dinner, can

always order dinner at so much a head, from 6 fr. up to 100 fr., and if the waiter be requested to select the dishes, and a trifle extra be given him, which will be shared by the cook, to whom the preparation of the dishes has been *recommandé*, the result will usually be satisfactory. Where there is a bill of fare, nothing can be more bewildering to the stranger than to have a *carte*, or printed list, of some hundred dishes placed in his hand.

The Paris cuisine excels in dressing fowls ( $\frac{1}{2}$  de poulet suffices for one person), in artichauts and haricots blancs. In omelettes—aux fines herbes, au fromage, aux truffes; or sweet, aux confitures, are well served. For chesse, try Fromage de Brie, Camembert (cream cheeses), or Roquefort (like Stilton).

A few *menus* are here given, which the stranger may either dictate to the waiter or write down, until, after a few dinners, he acquires experience and confidence enough to venture on his own resources.

Plain dinner for two:—1 (portion of) potage à la Julienne (vegetable soup), or Purée aux pois (pea-soup); 1 saumon or turbot à la Hollandaise; 1 côtelette de mouton panées (cutlets with bread-crumbs), or 1 fricandeau de veau au jus (larded veal) avec 1 pommes de terre frites (fried potatoes);  $\frac{1}{2}$  poulet au cresson (roast chicken with water-cresses); 1 omelette aux confitures (with jelly).

Good dinner for two:—1 potage Cressi (carrot soup), or à la Bisque (lobster soup); 1 sole au gratin; 1 côtelette de mouton, sauce tomate (mutton cutlets and tomata), or 1 filets de bœuf au beurre d'anchois (beef and anchovy sauce); avec 1 pommes de terre à la Lyonnaise (potatoes with a little onion);  $\frac{1}{2}$  poulet à la Marengo (fowl stewed with vegetables, &c.); 1 plombière (iced pudding), or beignets de pommes (apple fritters).

Dinner for three:—2 potage Portugais (carrot soup); 1 sole Normande (sole stewed, &c.); 2 côtelettes de mouton à la royale (excellent), or à la Soubise (mutton cutlets and slight onion sauce); pommes de terre à la maître d'hôtel (potatoes in butter and parsley); 1 perdrix aux choux (partridge and cabbage), or  $\frac{1}{2}$  poulet sauté aux champignons (fowl and mushrooms); 2 plombière, omelette, or beignets.

(2) Restaurants à prix fixe.—At these establishments a certain number of dishes are provided at a fixed price, varying from 2 to 5 fr., including wine. Many of the restaurants in the Palais Royal are of this class, as Le Catalain, Galerie Montpensier, Catalain aîné, Galerie de Valois. At *Richard's* and *Tavernier's*, both in the Galerie de Valois, and at *Tissot's*, in the Galerie Beaujolais, soup, 3 dishes and dessert, with  $\frac{1}{2}$  bottle wine, will not exceed 3 frs. The price and the *carte du jour* are exhibited at the doors. A superior



wine may be had for  $\frac{1}{2}$  fr. extra. The meat and vegetables are served separately.

Those houses which advertise *Dîner Européen*, *Dîner du Commerce*, &c., are often neither cheap nor comfortable, and not over clean. The *Dîner de Paris*, in the Passage Jouffroy, is perhaps an exception: breakfast, 3 fr.; dinner, 5 fr., including wine.

(3) *Table-d'hôte*. At many hotels there is a table-d'hôte or ordinary about 5 or 6 o'clock, price varying from 6 fr. to 3 fr., below which English visitors should not go. Any person, whether staying in the hotel or not, can dine at the table-d'hôte, and except at some, which are so popular as to make it necessary to engage a place early in the day, you have only to walk in and take your seat. See under the list of hotels those where the table-d'hôte is recommended.

(4) *Bouillons-Restaurants*. Of these Dining Establishments, Duval, the inventor, alone has 16 in the most frequented parts of the city. Those on the Boulevards *Poissonnière* and *Montmartre* are perhaps the largest and best arranged. The smallness of the quantity of solid food supplied is a difficulty for the English. A card is handed the diner on entering, containing a priced list of all the dishes supplied, and the waitress (for the service is performed by modestly-dressed females) marks those ordered, and expects a few sous to be left on the table for her. Payment is made at the counter, and the card left at the door. Example of cost of dinner, including wine: napkin, 5 c.; bread, 10 c.; soup, 25 c.; meat, 50 c.; vegetables, 25c.; cheese, 25 c.;  $\frac{1}{2}$  bottle wine, 45 c.; waiter, 10 c.; total, 1 fr. 95 c.

*Lunch*.—At all the restaurants *déjeuner à la fourchette* may be obtained about midday, either *à la carte* or *à prix fixe*.

*Confectioners*.—*Boissier*, 9 Boulevard des Capucines; *Guerre*, 232 Rue de Rivoli, and 2 Rue Castiglione; *Siraudin*, 17 Rue de la Paix, and 54 Rue Neuve-St.-Augustin; *Achard*, 17 Boulevard des Italiens; *Gouache*, 17 Boulevard de la Madeleine; *Julien*, 3 Rue de la Bourse; *Lesage-Leturcq*, 71 Rue Montorgueil.

**E. Cabs and Carriages.**—Paris is much better supplied than London with these vehicles, which will be found clean, not dear, and the drivers usually civil, but the pace slow.

#### *Tariff of Fares of Cabs and Carriages (Voitures de Place), 1878.*

	From 6 A.M. to 12.30 P.M.	From 12.30 to 6 P.M.
	À 2 PLACES.	À 4 PLACES.

If engaged on a cab-stand . . .	The course: 1 fr. 80 c.	2 fr. 25 c.	3 fr.	3 fr.
	The hour: 2 fr. 25 c.	2 fr. 75 c.	3 fr.	3 fr.
If engaged in the streets or stations.	The course: 1 fr. 50 c.	2 fr.	2 fr. 25 c.	3 fr. 50 c.
	The hour: 2 fr.	2 fr. 50 c.	2 fr. 50 c.	2 fr. 75 c.

BROUGHAMS or FLYS (*Voitures de Remise*)—a better class of 1-horse carriage, and usually standing under gateways or in court-yards (*lieux de remisage*).

By day.			2 SEATS.	By night.		
			fr. c.			fr.
The drive	.	.	1 80	The drive	.	3
The hour	.	.	2 25	The hour	.	3

*Voitures de Remise.*

By day.			4 SEATS.	By night.		
			fr. c.			fr.
The drive	.	.	2 0	The drive	.	3
The hour	.	.	2 50	The hour	.	3

By night is understood from 12.30 to 6 A.M. in summer (1 April to 1 Oct.); to 7 A.M. in winter.

Beyond the fortifications, to the Bois de Boulogne, Bois de Vincennes, &c., for *voitures de place*, if the fare returns to Paris (2 seats) 2 fr. 50 c.; (4 seats) 2 fr. 75 c., by the drive or hour; otherwise an indemnity of 1 fr. for returning empty. For *voitures de remise*, 3 fr. the drive or hour, or 2 fr. indemnity. After 10 P.M. in winter, and midnight in summer, there are no fixed fares beyond the fortifications. The hirer should state, on getting into the carriage, whether he is going *à la course* or *à l'heure*, and receive a printed card, with his number, from the driver. A *course* is a drive between 2 places within the city fortifications. If the driver is desired to stop anywhere, a second *course* is begun. The driver expects a few sous above his fare, about 10 c. upon each franc, and if the *course* is very long he will expect another half-franc or franc. When taken *à l'heure*, the driver pulls out his watch and makes you observe the time, and does the same at the end of the time, and charges for the hours and quarters of an hour, expecting a similar gratuity above his fare. The *charge for baggage* is 25 c. for 1 parcel, 50 c. for 2, and 75 c. for 3, all above that gratis. *Cocher* is bound to go 8 kil. or 5 m. an hour, and rarely exceeds 6 m.

*Job Carriages for the Day.*—At the best hotels handsome pair-horse carriages can be hired at about 30 fr. a day, including the evening, and the *Compagnie Générale des Voitures* (17 Boulevard Montmartre), to whom 5000 of the street cabs belong, supply carriages of all kinds at fixed rates.

N.B.—For PUBLIC OMNIBUSES see that word in Part III., and for Private Omnibuses see Introd. Part II.

F. Cafés.—From their number (upwards of 6000) and splendour the cafés of Paris are one of the characteristic features of the city;

and being the daily resort of Frenchmen of all classes, they deserve to be visited by strangers, being unlike anything to be found at home. They abound in all quarters of the town, especially in the Boulevards, Palais Royal, &c., where some of them are fitted up with a splendour of glass and gilding quite dazzling, and often with a taste which merits no little commendation. They are not, however, confined to the rich—others, on a more humble scale, are adapted for the working and poor man.

A Parisian café is supplied with the chief French journals, and in many cases with the newspapers of England, Germany, and America. It furnishes coffee of excellent quality for breakfast or after dinner, chocolate, tea, beer, with liqueurs, punch, ices, and other refreshments.

*Charges, &c.*—In the morning you may breakfast on café au lait—a large cup 60 c., and 2 rolls 10 c. each, butter 20 c., waiter 10 c. In the afternoon, when coffee is ordered, the waiter pours you out a small cup (*demi-tasse*), which costs 40 c., including white sugar in a silver saucer, making, with 10 c. to the waiter,  $\frac{1}{2}$  a fr.; but this is usually followed by a small glass of brandy (*petit verre*), 20 c. Tea (*thé complet*) costs 1 fr.

On fine summer evenings coffee, ices, &c., are supplied out of doors, and the streets facing the principal cafés, the Boulevards, Champs-Élysées, &c., are covered with little tables and chairs, occupied by groups of well-dressed ladies and gentlemen sipping coffee and ice, or smoking cigars.

The only gambling allowed in Parisian cafés is cribbage and dominoes. Billiards are not played for money, nor are bets made on the game, but the loser generally pays for the tables or for refreshments.

See also *Cafés* mentioned under the head of RESTAURANTS.

### *Cafés in the Palais Royal.*

*Café de la Rotonde*, so called from a circular pavilion within the garden of the Palais Royal on the N. side, enjoys the exclusive right of placing chairs and tables within the garden in the open air, for which the proprietors pay a large sum annually.

*Café d'Orléans*, under the glass gallery, near the Théâtre Français.

### *Cafés of the Boulevards.*

Boulevard des Capucines.—*Grand Café*. A magnificent establishment, has 8 billiard-tables: resort of chess-players. No. 1, *Café Napolitain*, celebrated for ices and sorbets. Ices  $1\frac{1}{4}$  fr. the portion. This and the *Café Américain* on the Boulevard, on the other side of the Place de l'Opéra, noisy.

Boulevard des Italiens.—*Tortoni*, famed for ices. *Café Cardinal*, corner of the Rue Richelieu. *Bignon's*, corner of the Rue de la Chaussée-d'Antin.

Boulevard St.-Martin.—*Grand Café de Paris*. One of the largest in Paris. 22 billiard-tables.

Boulevard du Temple.—*Café Turc*, frequented by the inhabitants of the Quartier du Marais. From a house opposite Fieschi discharged his infernal machine in 1835.

Rue St.-Honoré.—No. 161, *Café de la Régence*, opposite the Palais Royal, is the resort of chess-players. *Rouzé*, No. 23, opposite the Madeleine, good ices.

*Faubourg St.-Germain*.—Rue de l'Ancienne Comédie, No. 13, *Café Procope*, the oldest established in Paris; named from its founder, a Sicilian. When the Théâtre Français stood in this street, this house became the resort of the wits and critics before and after the play,—Voltaire, Piron, Diderot, Fontenelle, &c.

*Cafés Chantants*, Out-door Concerts.—There are two or three in the Champs-Élysées, where the spectators sit in the open air, and listen to singing and music by performers outrageously overdressed and seated in a brilliantly lighted little theatre. Charge for admission, 1 to 3 frs.; the refreshments usually are inferior. The company is not the most select, and the performance tends to the immoral. Respectable people keep aloof. In cold weather these establishments are closed, and there are then others within doors on the Boulevards de Strasbourg, du Temple, near the Luxembourg, &c., more like similar establishments in London.

### G. Reading Rooms, Circulating Libraries, Booksellers.

By far the best is *Galignani's*, No. 224 Rue de Rivoli, C 3, where there is an excellent reading-room, with the principal English, American, and foreign newspapers, &c., admission 50 c. a-day; and a very extensive Circulating Library of books in English, French, and other modern languages. Messrs. Galignani also publish *The Messenger*, a daily newspaper in English, and visitors will do well to subscribe to it during their stay in Paris: it contains a very judicious digest of the British, American, and Continental papers, of Paris news, and by it the traveller will learn every morning what amusements, exhibitions, sights, &c., will be open during the day. BOOKSELLERS for foreign and especially English works besides MM. Galignani; Mme. Boyveau, 22 Rue de la Banque; K. Nilsson, 212 Rue de Rivoli; Henry Locke, bookseller and circulating library (Mudie's), 8 Rue de Duras.



H. Teachers of Foreign Languages in Paris. Recommended on good authority. *For French*—Professor J. Cashin, Rue de la Barouillère, 12; Professor Frank Abauzit, Rue Rousselet, 17; Professor Battier, 224 Rue de Rivoli (chez Galignani). *Italian Master*, through the medium of French—Signor Albites, 4 Rue St.-Lazare; and Signor Galleni, à la Bibliothèque de l'Institut de France, 25 Quai Conti.

I. Paris Directory. The Almanach des 500,000 Addresses, Didot Frères, Fils, et Cie., 56 Rue Jacob, published annually, and to be found in every hotel and reading-room. The *Annuaire des Artistes et des Amateurs*, published by Renouard, of Paris, contains a list of private collections not accessible to the ordinary public.

J. Time-Tables.—The *Livret-Chaix* (2 frs.) for the whole Continent, monthly, and the *Indicateur des Chemins de fer* (60 c.) for the French Rlys. only, weekly, contain the Time Tables, fares, &c., of all the Rlys. as well as of the public conveyances in connection with them. The principal French lines have also separate Time Tables (30 cents.).



# HANDBOOK TO PARIS.

## PRELIMINARY INFORMATION

(continued).

§ 1. Admission Tickets. § 2. Galignani. § 3. Beginning. § 4. Public Exhibitions and Scheme for seeing Paris. § 5. Palaces and Sights. § 6. Objects of interest to the Artist. § 7. Objects of interest to the Antiquary. § 8. Objects of interest to the Architect. § 9. Objects of interest to the Man of Science. § 10. Amusements and Sports. § 11. General description of Paris; Statistics, &c. § 12. History of Paris. § 13. Stranger's Diary of Principal Objects.

§ 1. After arriving in Paris and settling in your hotel, you should write for leave to see those objects which you desire to visit and which require permission—such as, *Hôtel des Monnaies* (Mint); *Prison of la Conciergerie*; *Versailles*, petits appartements; *Vincennes*, &c. The letters must, of course, be post-paid, and the tickets will be sent in a few days. Be careful to write your name and address very clearly and legibly. The following form may be used:

Monsieur le Préfet de police,

J'ai l'honneur de vous prier de vouloir bien m'accorder l'autorisation pour visiter la Conciergerie.

J'ose espérer que vous accueillerez favorablement ma demande.

Veuillez, Monsieur le Préfet,

Agréer mes plus respectueuses salutations,

A. B.

6, *Hôtel du Louvre*,

Paris, 20 Mai, 1876.

Direction: Monsieur le Préfet de police, Paris.

§ 2. The visitor will do well at once to order the daily paper *Galignani's Messenger* (Rue de Rivoli, 224), for the time he expects to remain in Paris: on referring to it, it will be seen on each morning what exhibitions, reviews, theatres, &c., are open for that day, besides reading the usual news, home and foreign.

§ 3. As a beginning, the visitor cannot do better, after strolling round the Palais Royal, than drive in a carriage or outside an omnibus along the Boulevards from the Madeleine to the Place de la Bastille, returning by the Quais or the Rue de Rivoli, and then up the Champs-Élysées to the Arc de l'Étoile.

§ 4. The public exhibitions are usually open on Sunday as well as on other days. Even when they are nominally closed a franc judiciously tendered will often procure admission, and a franc is usually a sufficient fee for public sights where the party of visitors does not exceed three. The Suisse or Bedél in churches or any

attendant at an exhibition who gives himself trouble to oblige, is generally satisfied with  $\frac{1}{2}$  fr. from the single visitor.

Do not offend the feelings of those who are engaged in their devotions by walking about arm-in-arm, or talking in the churches: if you wish to see a church whilst service is going on, put yourself in charge of the Suisse, and follow his instructions.

A passport is no longer absolutely necessary for the traveller, but it is best to be provided with one; it will in many cases procure admission to public buildings, and should therefore be always carried in your pocket.

Many of the exhibitions are closed at 3.

*Plan for seeing the Principal Objects*, grouping them conveniently together in days, and marking them by stars according to their merit or importance. Most of the objects so marked are not to be dismissed in *one* day, but deserve *many* visits. At p. 50 will be found a correct list of the principal sights to be visited on each day of the week.

1st day \*\* Tuileries Gardens.

\*\*\* Place de la Concorde (splendid square).

\*\* Champs-Élysées (Gardens and promenade).

\* Palais de l'Industrie (modern building.  $\frac{1}{2}$  hr.).

\*\* Arc de l'Étoile (modern building. View.  $\frac{1}{2}$  hr.).

Chapel of St.-Ferdinand (modern building.  $\frac{1}{2}$  hr. Fee).

Russo-Greek Ch., daily, after 11 A.M.

\*\*\* Bois de Boulogne (park) Promenade (5 to 7 P.M. in summer).

2nd day \*\*\* Louvre Galleries, pictures, statues, &c. (Closed on Mondays.) 5 hrs. Do not attempt to see the whole in one day. You may repeat your visits daily for a week without exhausting the interest.

\*\* Place du Carrousel (splendid square).

3rd day \* Place Vendôme (fine square).

\*\* Madeleine (modern ch.  $\frac{1}{2}$  hr.).

Chapelle Expiatoire (modern ch.  $\frac{1}{2}$  hr. Fee).

Church of St.-Augustin (modern).

Parc Monceaux, on the way to Bois de Boulogne.

\*\* Bourse (modern building,  $\frac{1}{2}$  hr.).

\*\* Bibliothèque Nationale (books, manuscripts, engravings, maps. The collection of medals, antiquities, and that of the Duc de Luynes, are open to the public on Tuesdays and Fridays, from 10 to 3).

\*\* Palais Royal.

- 4th day    Halle au Blé (curious roof.  $\frac{1}{4}$  hr.).  
             \* St.-Eustache (Renaissance ch.  $\frac{1}{2}$  hr.).  
             \*\* Halles Centrales (fine markets. 1 hr.).  
                 Fontaine and Place des Innocents.  
             \*\* Rue de Rivoli (splendid street).  
                 Place du Châtelet.  
             \*\* Tour St.-Jacques (fine Gothic tower. View.  
                  $\frac{1}{2}$  hr.).  
                 Hôtel de Ville (Renaissance). In ruins.  
                 Church of St.-Gervais (painted glass).  
             \* St.-Germain l'Auxerrois (Gothic ch.  $\frac{1}{2}$  hr.).
- 5th day \*\*\* Boulevards (splendid streets—fine shops).  
                 Ste.-Eugénie (modern ch.).  
             \* Notre-Dame de Lorette (modern ch.  $\frac{1}{2}$  hr.).  
             \* St.-Vincent de Paule (modern ch.  $\frac{1}{2}$  hr.).  
                 Portes St.-Martin and St.-Denis.  
             \*\* Boulevards de Sébastopol and Strasbourg (splendid  
                 street).  
             \*\* Conservatoire des Arts et Métiers (Museum of  
                 Industry, Library, and Gothic Refectory.  
                  $1\frac{1}{2}$  hr.).  
                 Place de la Bastille (large open space and bronze  
                 column).  
                 Boulevard Richard Lenoir and Subterranean canal.  
             \*\* Père la Chaise (cemetery. 2 hrs.).
- 6th day    Palais de Justice (Law Courts). Conciergerie, &c.  
                 Tribunal de Commerce (modern Renaissance).  
             \*\*\* Sainte-Chapelle (Gothic. Fee.  $\frac{1}{2}$  hr.).  
             \*\*\* Notre-Dame (Gothic cathedral. 1 hr.).  
                 Morgue.  
             \* St.-Séverin (Gothic ch.).  
             \*\* Fontaine St.-Michel.  
             \*\*\* Hôtel de Cluny (Museum of Mediæval Antiquities  
                 and ruins of Roman palace. Daily, except  
                 Monday. 2 hrs.).
- 7th day    \*\* Ste.-Geneviève or Panthéon (classic ch.  $\frac{1}{2}$  hr.).  
                 École de Droit.  
                 Bibliothèque Ste.-Geneviève (fine hall.  $\frac{1}{4}$  hr.).  
             \* St.-Étienne du Mont (Gothic ch.  $\frac{1}{2}$  hr.) and tower.  
                 Collège des Écossais.  
                 Halle aux Vins (bonded wine stores.  $\frac{1}{2}$  hr.).

\*\*\* Jardin des Plantes (Botanical and Zoological Garden—every day; and Museums—Sunday, Tuesday, Thursday, and Saturday. 4 hrs.).  
Gobelins (tapestry manufacture).  
Val de Grâce (ch.).

8th day \*\* Luxembourg (Palace, fee. Picture gallery—closed on Monday—and gardens. 2½ hrs.).  
\* St.-Sulpice (fine ch. ½ hr.).  
\*\* St.-Germain des Prés (Norm. ch. ½ hr.).  
\*\*\* École des Beaux-Arts (Museum and pictures. Fee. 1 hr.).

9th day \* Palais du Quai d'Orsay (modern building. Fee. 1 hr.).  
St.-Thomas d'Aquin (modern ch.).  
\* Church of St.-Clotilde (modern Gothic).  
\*\* Palais du Corps Législatif (modern. Fee. 1 hr.).  
\*\*\* Invalides (Hospital. Napoleon's tomb. Musée d'Artillerie (arms and armour, &c. Monday and Thursday. 1 hr.).  
\* Grenelle (artesian well).  
Abattoir de Grenelle.  
Champ de Mars (large open space, and Barracks of the École Militaire).  
\* Tobacco and Snuff Manufactory.  
Pont d'Iéna.  
Manutention des Vivres.  
Maison de François I. Champs-Élysées.

10th day \*\*\* Versailles (Palace). 4 or 5 hrs. Gardens and Trianon. 2 hrs. By Rly. in 1 hr.

11th day \* Sèvres (China Manufactory and Museum).  
St.-Cloud (in ruins). Park and view.

12th day \* Cemetery and hill of Montmartre (Norman crypt of ch.).  
\*\*\* St.-Denis (Gothic church and Royal tombs). Rly. 1 hr.

## § 5. Palaces and Objects of General Interest.

## PALACES.

Elysée.	*** Versailles.	} By rail. Environs.
** Luxembourg.	Trianons.	
*** Tuileries (in ruins).	*** Fontainebleau.	

## SIGHTS AND PUBLIC PARKS.

Bastille, Place de la.	Mont de Piété.
*** Boulevards.	Montmartre.
Buttes Chaumont.	Montmorency.
** Carrousel, Place du.	Morgue.
Catacombs.	Neuilly.
** Champs-Élysées.	Parcs—Bois de Boulogne, de Vincennes, and Parc Monceaux.
* Château d'Eau.	* Père la Chaise.
*** Concorde, Place de la.	*** Quais.
** Germain, St.	*** Rivoli, Rue de.
Gobelins.	Trône, Barrière du.
* Halles et Marchés.	Vendôme, Place.
Hôtel de Ville (destroyed).	
*** Jardin des Plantes.	
Monnaies, Hôtel des.	

## § 6. Objects of Interest to the Artist.

* Bibliothèque Nationale (prints, medals, coins, bronzes, &c.).	*** Louvre Galleries.
** Beaux-Arts, École des.	** Luxembourg Gallery.
*** Cluny, Hôtel de.	*** Versailles.
Lorette, Notre-Dame de.	Vincent de Paul, St., ch. of.
D'Aumale, Duc, Gallery of Paintings (private).	Pictures in the principal churches.

## § 7. Objects of Interest to the Antiquary. (See § 8.)

* Archives Nationales (seals, records, &c.).	* Musée d'Artillerie (armoury, &c.), at the Invalides.
** Bibliothèque Nationale (books, MSS., gems, coins, &c.).	*** Museum at Hôtel de Cluny (chiefly mediæval objects).
* École des Beaux-Arts (remains of buildings of the Renaissance).	*** Louvre Museums.
	Non-Historic Museum in the Château of St.-Germain.

## § 8. Objects of Interest to the Architect.

## ROMAN.

Arcueil, réservoir.	*** Palais des Thermes.
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## GOTHIC.

- |                                |                                 |
|--------------------------------|---------------------------------|
| Archives, entrance to.         | ** St.-Jacques de la Boucherie. |
| Arcueil ch.                    | St.-Jean at Belleville, modern. |
| * Clotilde, Sainte, modern.    | St. Julien le Pauvre.           |
| *** Cluny, Hôtel de.           | St.-Laurent.                    |
| ** Conservatoire des Arts et   | St.-Len.                        |
| Métiers, refectory and chapel. | St.-Médard.                     |
| *** St.-Denis Abbey.           | St.-Merri.                      |
| L'École des Chartes.           | *** Notre-Dame.                 |
| * St.-Étienne du Mont.         | Palais de Justice.              |
| * Ste.-Geneviève, Monastery.   | *** Sainte-Chapelle.            |
| ** St.-Germain l'Auxerrois.    | * St.-Séverin.                  |
| ** St.-Germain des Prés, Norm. | * Vincennes, Château and        |
| St.-Gervais.                   | Chapel.                         |

## RENAISSANCE BUILDINGS.

- |                               |                           |
|-------------------------------|---------------------------|
| Arsenal, Library at.          | François I., Maison de.   |
| Carnavalet, Hôtel.            | Frans Bourgeois, Rue des. |
| * Eustache, St.               | Hôtel de Ville (burned).  |
| *** Fontainebleau, Palais de. | *** Louvre.               |
| Fontaine des Innocents.       | ** Luxembourg.            |

## LOUIS XIV. and XV.

- |                          |                                  |
|--------------------------|----------------------------------|
| St.-Aignan, Hôtel.       | ** Palais de Justice.            |
| Archives.                | Paul, St.                        |
| Banque de France.        | Petit Luxembourg.                |
| *** Fontainebleau.       | Pimodan, Hôtel de.               |
| Gervais, St.             | Portes St.-Denis and St.-Martin. |
| Invalides.               | Roch, St.                        |
| Jacques du Haut-Pas, ch. | * Sorbonne.                      |
| Lambert, Hôtel.          | Tuileries (burned).              |
| *** Louvre.              | *** Versailles.                  |
| Marguerite, Ste.         |                                  |

## CLASSICAL AND MODERN.

- |                                |                                  |
|--------------------------------|----------------------------------|
| Augustin. St., ch.             | * Industrie, Palais de l'.       |
| ** Arc de l'Étoile.            | *** Louvre.                      |
| Boulevard de Sébastopol.       | ** Madeleine.                    |
| ———— Malesherbes.              | Mairies.                         |
| ———— de Prince Eugène.         | ** Napoléon, Tomb of.            |
| ** Bourse.                     | * Notre-Dame de Lorette.         |
| ** Carrousel, Place du.        | Opéra Grand.                     |
| Chapelle Expiatoire.           | ** Palais Royal.                 |
| * Corps Législatif, Palais du. | ** Palais du Quai d'Orsay.       |
| * Ferdinand, St., ch.          | Place de la Bastille, Column in. |
| Fontaine St.-Michel.           | Place du Châtelet, Column in.    |
| ** Geneviève, Ste. (Panthéon). |                                  |

\*\* Place Vendôme.  
Railway Stations.  
\* Rue de la Paix.  
\*\* Rue de Rivoli.

\* St.-Vincent de Paule.  
\* Sulpice, St.  
La Trinité, Ch. of.

### § 9. Objects of Interest to the Man of Science.

#### SCIENCE AND EDUCATION.

The Institute.	Learned Societies.
Alfort, École Vétérinaire d'.	École de Médecine, Lecture-rooms and Collections.
École Normale.	Observatoire.
École des Mines and Museums.	* Jardin d'Acclimatation.
*** Jardin des Plantes.	École Polytechnique.
Lycées.	

#### INDUSTRIAL.

Abattoirs.	Réservoir of Canal of the Dhuis, near Belleville.
Arsenal.	Imprimerie Nationale.
Conservatoire des Arts et Métiers.	Monnaies, Hôtel des.
Glaces, Dépôt des.	Sèvres Porcelain.
Grenelle and Passy, Artesian Wells at.	Tabacs, Manufacture des.
	Vivres, Manutention des.

#### LITERARY.

Archives.	École Spéciale des Langues Orientales vivantes.
Bibliothèques.	Learned Societies' Institut.
Dépôt de la Guerre.	Sorbonne, Faculties at, Collections and Library.
Dépôt de la Marine.	

#### MEDICAL.

École de Médecine.	Jeunes Aveugles.
Musée Dupuytren (open for men only, every day except Sundays).	Quinze-Vingts.—Blind.
École de Pharmacie.	Sourds-Muets.
Hospitals.	Practical Anatomy at Clamart.
Hospices.	Bicêtre. } Lunatics and
	Salpêtrière. } Paupers.

### § 10. Amusements, Sports, and Music.

#### AQUATIC. See Asnières.

RACING. See Bois de Boulogne; Hippodrome; Chantilly.	
Grand Opéra.	Concerts, Musard, Champs-Élysées.
Theatres.	
Concerts (see Part II.):—	„ Arban.
„ Conservatoire de Musique.	„ Pleyels; Herz;
„ Populaires (Passe-loup).	Erard, &c.
	Balls.
	Promenade Bois de Boulogne.

§ 11. **Paris**, the metropolis of France, is situated on the river Seine, in the department of the Seine (Pop. in 1868, 2,150,916), and in the ancient province of Ile de France. The Observatory is in  $48^{\circ} 50' 49''$  N. lat., and  $2^{\circ} 20' 15''$  E. long. from Greenwich, and the floor of the building is 195 ft. above the level of the sea. For many years the octroi wall of 1784 formed the boundary of Paris; but on 1st Jan. 1860, the *enceinte continue*, or line of fortified wall round Paris, was made the municipal boundary. This wall is rather more than 22 m. in circuit, and has 65 entrances or gates. The former area was 8490 acres, or about 13 square m.; the present is 19,260 acres, or about 30 square m.

Population of Paris in 1877, 1,986,748.

620,000 in 1784	1,174,346 in 1856
548,000 in 1801	1,696,141 in 1863
785,000 in 1831	1,825,274 in 1867
1,054,000 in 1846	1,851,792 in 1872
1,053,000 in 1851	

Since the extension of the boundary the population had increased to 1,879,640 in May 1869, and decreased 27,848 in 1872 from assignable causes. Births in 1869, 54,937; deaths, 45,872; of whom 15,366 were natural children. There were 5055 English in 1851; the number of British residents has of late years much fallen off. Houses in 1869, 36,000; separate apartments, 443,315.

#### DIVISIONS OF PARIS—QUARTIERS.

Paris is divided into 20 arrondissements, and each arrondissement into 4 quarters. Each arrondissement has a Mayor and a Juge de Paix, and each quarter a Commissary of Police, and over all are placed the Prefect of Police and the Prefect of the Seine, the latter with a municipal council. The total municipal revenue for 1870 was 242,530,000fr. (£9,701,200), and the expenditure something less. The debt in 1876 was 1,703,658,210 frs. The revenues are derived from the octroi, or municipal tax levied at the barrières on provisions and objects of consumption generally, the markets, the cemeteries, &c.

There were within the old boundaries 46 parishes. There are now 64. It is reckoned that Paris contains 60,000 Protestants, 20,000 Jews, and about 30,000 of various other dissident creeds: the remainder being Roman Catholics.

The city is divided into two unequal portions by the river Seine, which enters it at Bercy and quits it at Auteuil, a distance of 5 m., with an average breadth of about 500 ft., depth 12 ft., and mean velocity 100 ft. per minute. About the middle of

Paris it forms the islands *St.-Louis* and that of the *cité* or du Palais. The larger and more important division of the city is on the N. The modern fashionable quarter, and that in which most of the hotels, shops, &c., are situated, is N.W. of the Tuileries, and comprehends the Rue de Rivoli, Place Vendôme, Boulevard des Italiens and streets N. of it, and the Champs-Élysées. Here all is bright and gay; splendid modern houses, crowded streets, brilliant shops, countless carriages, and a bright atmosphere over all, afford a spectacle to which London has no parallel. In the Faubourg *St.-Honoré* there are, besides the British Embassy, splendid mansions, and in the Faubourg *St.-Germain*, on the opposite side of the river, are to be found the hôtels or town residences of the nobility, still inhabited by the aristocracy, who keep up the traditions of the old French society, and most of the ministries and Government offices. There is nothing in Paris like "The City" in London. The Bourse, or Stock Exchange, is close to the commercial quarter, and not far from the Bank of France, and the wholesale dealers are still more distant in the streets between the Rue Poissonnière and Boulevard de Sébastopol and its neighbourhood. In the E. quarter, or Faubourg *St.-Antoine*, are numerous manufactories and the dwellings of those who work in them. Here was the hotbed of insurrection and the terror of Paris in troubled times. On the Isle de la Cité are the law courts, central police office, Cathedral, and great hospital, or Hôtel-Dieu; and on the S. side of the river, Faubourg *St.-Germain* and the *Quartier Latin*, in which are the schools of law, medicine, science, theology, &c., and a large student population. Between the Hôtel de Ville and the Place des Vosges (Royale) are the older mansions of the nobility before the time of Louis XIV. Some of them offer curious remains of Renaissance architecture; but they appear mean after the splendid modern buildings. On the outskirts of Paris, as in the Faubourg *St.-Victor*, &c., are to be found the poorest and most wretched part of the population.

§ 12. **History.** One of the chief Gaulish towns at the time of the Roman invasion was Lutetia, or Lutetia Parisiorum, situated on the present Isle de la Cité. The place does not seem to have been of importance for 3 centuries later; the name was then changed to Parisii; it was a flourishing Roman municipium, the residence of a prefect, and headquarters of a flotilla of Roman galleys. Remains of the Roman wall round the island and an altar were found in 1829. The chief streets of old Paris—Rues *St.-Martin*, *St.-Denis*, *St.-Victor*, *St.-Dominique*, &c.—are built on the lines of Roman highways.

A.D. 355-361. The Empr. Julian inhabited the Palais des Thermes.

A.D. 506. Clovis and Childebert I. took up their residence in the



Palais des Thermes, but neither the later Merovingian nor Carolingian kings resided at Paris; hence it fell into decay.

857. Sacked by the Normans.

885. Stood a siege of eight months by the Normans; under the succeeding kings, churches, abbeys, &c., were founded, and the city increased.

987. Hugues Capet took up his permanent residence in the Palais de la Cité, where the Palais de Justice now stands. The kings who succeeded him were:—

In 996. Robert le Pieux. 1031. Henri I. 1060. Philippe I.

1108. Louis Le Gros.

1137. Louis Le Jeune; in whose reign lived the Abbot Suger.

1180. Philip Augustus. Notre-Dame was begun, and Paris surrounded with a wall, having on it 500 towers with 130 gates, running from the Pont des Arts by the Oratoire, the Porte St.-Denis, Church of St.-Louis, and Quai des Célestins, and on the S. from the Tour de Nesle, where the Palais de l'Institut now stands, to the Place St.-Michel, thence by the Fossés St.-Victor and St.-Bernard to the Seine.

1223. Louis VIII.

1226. Louis IX. (St. Louis) built the Sainte Chapelle.

1270. Philippe III. (le Hardi).

1285. Philippe IV. (le Bel) exterminated the Templars, and drove the English out of Normandy.

1314. Louis X. (le Hutin). 1316. Philippe V. (le Long).

1322. Charles IV. (le Bel); on his death without children, the Valois race ascended the throne.

1328. Philippe VI. Edward III. of England overran nearly the whole of his dominions.

1350. Jean II. (le Bon). Wars with Edward III. Étienne Marcel, provost of Paris, restored and extended the fortifications. The line passed between the Louvre and the Tuileries along the Palais Royal to the Rue des Fossés Montmartre, then along the line of the present Boulevards to the Quai des Ormes. There were several forts in the wall, one of which enlarged became the celebrated Bastille.

1361. Charles V. (le Sage) expelled the English. The Hôtel St.-Paul, now a royal residence, almost a town by itself; the Louvre, a regular castle; 44 churches, and several monasteries.

1380. Charles VI. France again conquered by the English under Henry V.

1422. Charles VII. drove the English out of France. He left the Hôtel St.-Paul, and resided in the Palais des Tournelles.

1461. Louis XI. Pop. 300,000.



1498. Louis XII., of a younger branch of the Valois line.

1515. François I. Few buildings earlier than this reign now remain; after this, however, they are numerous. The Hôtel de Ville and the Louvre Palace were begun.

1547. Henri II., husband of Catherine de Médicis; killed by Montgomeri in a tournament at the gate of the Palais des Tournelles, which was pulled down by his widow in consequence.

1559. François II., husband of Mary Queen of Scots. First made the Louvre a royal residence.

1560. Charles IX. Wars with the Huguenots and the Massacre of St. Bartholomew, 24th Aug. 1572. Tuileries founded.

1574. Henri III. Assassinated at St.-Cloud by Jacques Clément.

1588. May 12. Journée des Barricades. Duc de Guise, chief of the League, made himself master of Paris. King and court leave it 2 days after.

1589. Henri IV. of Béarn, the first king of the house of Bourbon, besieged Paris: 13,000 persons perished in the siege; the town surrendered 1594. Henri IV. assassinated by Ravallac, 1610. He enlarged the Tuileries and the Louvre; finished the Pont-Neuf.

1610. Louis XIII., who governed by his ministers Cardinal de Richelieu (d. 1642) and Cardinal Mazarin (d. 1661). Under them the Jardin des Plantes and Champs-Élysées were begun: Marie de Médicis built the Luxembourg; Cardinal Richelieu, the Palais-Royal. The fortifications were so enlarged as to enclose the Palace and Garden of the Tuileries, and, crossing the present Place de la Concorde to the Madeleine, followed the line of the actual Boulevards. The whole line was converted into a regular system of bastions and curtains, with a ditch partially filled with water.

1643. Louis XIV. succeeded to the throne at 5 years of age, under the regency of his mother. His ministers were Card. Mazarin (d. 1661), Louvois (d. 1691), Colbert, &c.

1648. Aug. 27. Day of the Barricades. Beginning of the Civil War of the Fronde. 1652. Battle of Porte St.-Antoine, between the Royalists, headed by Turenne, and the Frondeurs, commanded by Condé. Madlle. de Montpensier directed the cannon of the Bastille against the Royalists. The king quitted Paris, and practically the Court never again resided in it until the Revolution. Under Louis XIV. the Tuileries garden and Champs-Élysées were planted, the Louvre Palace enlarged, Versailles, the Invalides, the Observatory, the Gobelins, several hospitals, &c., built, and 37 religious establishments founded; the streets were lighted, and the old ramparts were levelled after the peace of Aix la Chapelle in 1668, and the Boulevards made on their site.

1715. Louis XV., great-grandson of Louis XIV.; under the Regent Duke of Orleans during his minority; he disliked Paris and avoided it; but it increased rapidly; the church of Ste.-Geneviève (now the Panthéon) and many of the fine buildings we now see were erected in this reign.

1774. Louis XVI.

1789. Assembly of the États-Généraux, 5 May; Constituent Assembly, 27 June; capture of the Bastille, 14 July.

1791. Emigration; constitution sworn to by Louis XVI., 20 June.

1792. National Convention, and Republic proclaimed.

1793. King beheaded, 21 Jan. The Queen on 16 Oct.

1794. Fall of Robespierre, 28 July (9 Thermidor).

1795. General Bonaparte, acting under orders from the Convention, mows down the insurgent Sections in front of the ch. of St. Roch and along the quays leading to the Pont Neuf, Oct. 5 (13 Vendémiaire), rise of Bonaparte; crushing of Revolution.

1795. Revolution of the 18 Brumaire. Directory established, 28 Oct.

1799. Bonaparte first Consul, 25 Dec.

1804. Bonaparte proclaimed Emperor, 18 May. At the breaking out of the Revolution one-third of the area of Paris was occupied by churches, convents and their gardens. A Capucin convent occupied the site of the Rue de la Paix; that of the Feuillants stood upon what is now the Rue de Rivoli, by the side of the Tuileries gardens. The Bourse is on the site of that of the Filles St.-Thomas. When the property of the convents was confiscated by the state, Napoléon I. had an excellent opportunity of beautifying Paris, and availed himself of it. He opened the Rue de Rivoli nearly as far as the present Pavillon de Rohan, cleared the Place du Carrousel as far as the Arch, built the Bourse, commenced the Palais du Quai d'Orsay, opened eight new markets, completed the Louvre Gallery, and began that on the opposite side of the Place du Carrousel, repaired and completed the Louvre Palace, and began the Arc de Triomphe de l'Étoile.

1810. Marriage of the Emperor with Maria Louisa of Austria.

1814. Abdication of the Emperor, 11 April. Arrived at Elba, 4 May. Combat in front of Belleville, under walls of Paris, Marshals Marmont and Mortier opposed the entry of the Allies. Combat of the Barrière de Clichy. The Allied armies occupied Paris, 31 March. Restoration of the Bourbons under Louis XVIII.

1815. Napoleon quitted Elba, 1 March. Battle of Waterloo, 18 June. Second occupation of Paris by the Allied armies, 7 July.

1821. Death of Napoléon at St. Helena, 5 May.

1824. Charles X. succeeded Louis XVIII.

1830. Revolution of July; after three days' fighting in the streets

of Paris (27, 28, 29 July) Charles X. (d. 1836) fled, and Louis Philippe, Duke of Orleans, was proclaimed King of the French.

Under the Restoration (1815–1830) little was done in the way of repairing or beautifying Paris; but Louis-Philippe did a great deal. He completed the Arc de l'Étoile, the Madeleine and Palais du Quai d'Orsay, enlarged and finished the H. de Ville, began the repairs of most of the public monuments, which had been neglected for many years, the Palais de Justice, the Louvre, Notre-Dame, &c., cleared part of the Place du Carrousel, converted the deserted Palace of Versailles into a gallery of paintings and sculptures, and repaired the royal residences at Fontainebleau and Vincennes. He widened many of the streets, improved the pavement, and for the time did wonders towards the embellishment of the metropolis. During his reign the body of Napoléon was transferred from St. Helena to the Invalides, and Paris was surrounded with fortified enceinte, and detached forts erected.

1848. Revolution of February. After two days' fighting in the streets (23 and 24 Feb.) Louis-Philippe (d. 1850) fled, and a republic was proclaimed under a provisional government. Trees of liberty were planted, and "Liberté, Égalité, Fraternité" written up over all the public buildings and over many private houses, in order, it was said, to cause them to be respected by the mob. The public works were all suspended, most of the private hotels shut up, carriages disappeared from the streets for more than a year.

June 22 to 26, 1848. Insurrection—the bloodiest battle ever fought in the streets of Paris. 60,000 insurgent workmen against 30,000 troops (bataillons de guerre) commanded by the Republican General Cavaignac: 1440 insurgents killed, 11 general officers killed or wounded, Archbishop of Paris assassinated while carrying a message of peace to the insurgents.

10 Dec. 1848. Louis-Napoléon (son of Louis Bonaparte, the King of Holland, and nephew of the first Napoleon) elected by universal suffrage President of the French Republic.

2 Dec. 1851. *Coup d'État*: dissolution of the Assemblée Législative. The principal members and 80 captains of barricades shut up in prison for a week. The President chosen Emperor by universal suffrage under the name of Napoléon III.

Since 1851 the new buildings, restorations, new streets, &c., have thrown into the shade everything previously achieved at Paris, or probably in any other city in the world. The French architects, by their truthfulness and elegance of design, have elevated domestic architecture; the streets of Paris, in consequence of this, are not surpassed in Europe. The Louvre Palace was repaired and completed, the Place du Carrousel cleared, and



generally every public edifice in Paris repaired, restored, or rebuilt. The buildings are, however, perhaps less wonderful than the clearings. Paris, like most old continental towns, consisted of a dense mass of old lofty houses, only accessible by narrow and crooked streets, impervious to light and air, and, what was perhaps more thought of, to regular troops. To put an end to this state of things the Emperor Napoléon III. almost eviscerated Paris. The old and crowded houses which covered the ground from the Hôtel de Ville to the Louvre were pulled down, and wide streets and open spaces substituted. By a clean sweep the Rue de Rivoli was extended from the Tuileries to the Hôtel de Ville, the Boulevard de Sébastopol broken through the densest quarters of Paris, and other wide boulevards opened on the S. side of the Seine. The quays on each side of the river have been extensively repaired, and made subservient to a system of sewerage, in which Paris had hitherto been very defective. These gigantic works, suggested and carried out by Baron Haussmann while Préfet of the Seine, were paid for partly by the state, partly by the city of Paris. Gas has been everywhere introduced, and the pavement much improved.

1870. Sept. 4. On the capture of the Emperor at Sedan mob broke into Chambers and expelled the Deputies.

1871. Jan. 28. Siege of Paris. Mar. 1. Ended by the Prussians entering the city, and bivouacking 2 days in the Place de la Concorde and Champs-Élysées. Mar. 18. Insurrection of the Commune; 30,000 convicts, murderers, felons, &c., released from the prisons and provided with arms. For more than 2 months, Paris, all its forts (save Mt. Valérien), 2000 cannon, 450,000 muskets, and stores of all kinds, remained in the hands of 200,000 armed Communists. May 10. Peace of Frankfurt. May 21–25. Paris set on fire by the Commune. May 28. Paris conquered by the Versailles troops from the Commune, who destroyed by wilful arson the Tuileries, Hôtel de Ville, Palais Royal, Column Vendôme, Louvre Library, Ministère de Finance, Cour des Comptes, Pal. d'Orsay, 3 theatres, Lyons Railway Station, parts of Rues Royale and de Lille, Palais de Justice, Prefect de Police, &c. Aug. 31. M. Thiers, who since the 17 Feb. had been chief of the executive power, became President of the French Republic, assisted by a council of ministers.

1873. Marshal McMahon, President, and M. Buffet, President of the Assemblée Nationale. The President is elected for seven years, expiring Nov. 20, 1880. Salary, 900,000 frs. per annum.

§ 13. *Stranger's Diary of Principal Objects to be visited in Paris, according to the Days on which they are visible.*

*Monday.*—Parade in the Place du Carrousel at 11 o'clock.

Zoological Gardens (Société d'Acclimatation), Bois de Boulogne, entrance 1 fr.

Tomb of Napoléon at the Invalides (12 to 3).

Conservatoire des Arts et Métiers, 10 to 3, entrance 1 fr.

*Tuesday.*—Zoological Gardens, Société d'Acclimatation, at the Bois de Boulogne, entrance 1 fr.

Louvre : all the Great Galleries, 10 to 4.

Luxembourg, Paintings, 10 to 4.

Musée at the Mint, 12 to 3 ; workshops 10 to 1 (ticket).

Hôtel des Invalides : Ancient Arms and Armour.

The Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½ (visiting card).

Garden of Plants, Cabinet of Comparative Anatomy, Zoological, Mineralogical, and Botanical Galleries, 1 to 5 ; to 4 in winter.

École des Mines, Mineralogical and Palæontological Collections, 11 to 3.

Conservatoire des Arts et Métiers, 10 to 3, entrance 1 fr.

Flower Market, Place de la Madeleine.

Historical Galleries and Palace of Versailles, 12 to 4.

Grand and Petit Trianon, 10 to 4.

For St.-Germain : Trains every hour, 124 Rue St.-Lazare.

} See post,  
VERSAILLES.

*Wednesday.*—Zoological Gardens, Jardin d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.

Louvre : all the Galleries, from 10 to 4.

Luxembourg : Paintings, 10 to 4.

Blind School, Rue de Sèvres, 1½ to 5 (ticket).

Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½.

Conservatoire des Arts et Métiers, 10 to 3 ; entrance 1 fr.

Gobelins, 2 to 4.



Russian Church, Rue de la Croix, Mass at 11.

Flower Market, Quai Desaix.

Horse Market, Boulevard de l'Hôpital.

Historical Galleries, Palace of Versailles and Trianon, 12 to 4.

*Thursday.*—Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.

At the Louvre: all the Galleries, 12 to 4.

Hôtel de Cluny, Palais des Thermes, Garden, 11 to 4½.

Hôtel des Invalides (Ancient Armour), 12 to 4 p.m.

Cabinet of Natural History, Zoology, Mineralogy, and Comparative Anatomy, at Garden of Plants, 11 to 5.

At the Invalides, Tomb of Napoléon, entrance by the Place Vau-  
bau, 12 to 3.

École des Mines, Mineral Collection, 11 to 3.

National Printing Office, at 2 (ticket).

Snuff and Cigar Manufactory, 10 to 12.

Conservatoire des Arts et Métiers, 10 to 3, gratis.

Archives de l'Empire.

École des Chartes aux Archives de l'Empire.

Historical Galleries and Palace of Versailles, 12 to 4.

Museum of Musical Instruments at the Conservatoire of Musique,  
2 Rue Bergère.

*Friday.*—Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.

Jardin des Plantes, Collections, 1 to 5; to 4 in winter.

Louvre: all the Galleries, 10 to 4.

The Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½.

Mint, Cabinet of Medals and Coins, 12 to 3; workshops, 10 to 1  
(ticket).

Cabinet of Medals and smaller Antiques at the Bibliothèque  
Nationale; entrance from Rue de Richelieu, from 11 to 3.

Conservatoire des Arts et Métiers, 10 to 3, entrance 1 fr.

Service at Synagogue at sunset, 15 Rue Notre-Dame Nazareth.

Flower Market, Place de la Madeleine.

Historical Galleries and Palace of Versailles, 12 to 4.

Grand and Petit Trianon, 10 to 4.

*Saturday.*—Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.

At the Louvre: all the Galleries, Paintings, Sculpture, and  
Drawings, 10 to 4; Original Drawings, 2 to 4.

Luxembourg: Galleries of Paintings, 10 to 4.

Palais de l'Industrie, 12 to 5.

The Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½ (passport or visiting card).

Manufactory of Gobelins Tapestry, 2 to 4.

Cabinets of Natural History, Zoology, Mineralogy, and Comparative Anatomy, at the Garden of Plants, 11 to 2 (ticket).

École des Mines, Collections of Mineralogy, Geology, and Palæontology, Rue d'Enfer, 11 to 3.

Conservatoire des Arts et Métiers, 10 to 3 (entrance 1 fr.).

Service at Synagogue at sunrise, 15 Rue Notre-Dame de Nazareth.

Flower Market, Quai Desaix.

Horse Market, Boulevard de l'Hôpital, beyond the Jardin des Plantes.

Château of Vincennes and Armoury (permission).

Historical Galleries and Palace of Versailles, 12 to 4.

Grand and Petit Trianon, 11 to 5.

Service at Russian Church at 8 A.M.

*Sunday.*—*English Church*, 5 Rue D'Aguesseau, opposite the Embassy, 11½, 2½, and 7½. For Divine Service on Sunday see 'Galignani's Messenger' of the preceding Saturday.

Church of England, 10 Avenue Marbeuf, 11, 3½, and 8.

Evangelical Service at the Wesleyan Chapel, 4 Rue Roquepine, English service at 12 and 7½.

Congregational Worship, at 23 Rue Royale, 11 and 4.30.

Scotch Presbyterian Church in the small chapel at the Oratoire, 162 Rue de Rivoli, 11 and 3.

At the Oratoire 157 Rue St.-Honoré, opposite the Louvre, and at the church of Panthemont in the Rue de Grenelle St.-Germain, French Calvinist Worship (Réformés), at 11½.

At the Chapels of the Rue Chauchat and des Billettes, in the street of the same name, near the former Hôtel de Ville, French Lutheran Worship (Confession d'Augsbourg), at 11.

At the American Chapel, 21 Rue de Berry, 11½ and 3½.

American Episcopalian Church, 17 Rue Bayard, 11 and 4.

At Passy, 38 Rue St.-Hippolyte.

At Versailles, English Church, Rue du Peintre Lebrun, 11½ and 4½.

Russian Church, Rue de la Croix du Roule, at the end of the Faubourg St.-Honoré; Mass at 11.

Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne (entrance 50 c.).

Jardin des Plantes, 1 to 5; 4 in winter.

At the Louvre : Galleries, Paintings, Sculpture, 10 to 4.

At the Luxembourg : all the Galleries of Paintings, 10 to 4.

Hôtel des Invalides : Musée d'Artillerie (Arms and Armour), 12 to 4 p.m.

Cabinet of Natural History, Zoology, and Mineralogy, at the Garden of Plants, 1 to 5.

Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½.

Museum of Musical Instruments at the Conservatoire, 2 Rue Bergère.

Historical Galleries in Palace of Versailles, and Grand and Petit Trianon, 12 to 4.

### *Every Day.*

École des Beaux-Arts, 10 to 4 (permission).

Sainte-Chapelle, excepting Sunday.

Hôtel of the Invalides and Church (not the Tomb of Napoléon).

Zoological Gardens, Société d'Acclimatation in the Bois de Boulogne, entrance 1 fr., and 50 centimes on Sunday.

Garden of Plants, Ménagerie, 11 to 5.

Musée Dupuytren, 11 to 3; École de Médecine, Cabinet of Anatomy, for professional men and medical students only, open every day except Sunday.

Museum of Geology, Mineralogy, and Fossils, at the École des Mines, 30 Rue d'Enfer, 11 to 3.

Halle aux Vins.

Panthéon.

Arc de Triomphe de l'Étoile.

Chapel of St.-Ferdinand, Avenue de Neuilly, 10 to 5.

Artesian Wells at Grenelle and Passy.

Blind Hospital (Quinze Vingts), 38 Rue de Charenton, 12 to 3.

Expiatory Chapel, 60 Rue d'Anjou St.-Honoré, early.

Churches, in general open all day : the best time is the afternoon when no service is going on.

The Exchange, for strangers, 9 to 5; for business, 12 to 3.

Abattoir.

Halles Centrales. Halle au Blé.

Public Cemeteries. Hospitals.

Morgue.

## Libraries.

Conservatoire des Arts et Métiers, 10 to 4, Tues., Thurs., and Sund. free; other days, 1 fr.

Military Bands daily, from May,  $4\frac{1}{2}$  to  $5\frac{1}{2}$ , and 8 to 9 P.M., in the Tuileries and Luxembourg Gardens. Palais Royal, every day but Friday.

*Panorama of the Siege of Paris by the Germans, 1871.*—Painted by J. Philippoteaux, in a Rotunda close to the Palais de l'Industrie. This extraordinary representation of Paris and its vicinity, under most exciting circumstances, is well worth a visit.—*Admission*, 2 fr.; Sundays and holidays, 1 fr.

For *Baths, Embassies, English Church Services, Omnibus and Tramways, Physicians, and River Steamers*, see Part. III.—*Alphabetical Description.*

## Part III.—ALPHABETICAL DESCRIPTION OF PARIS.

[The map is divided by vertical lines into sections marked A, B, C, &c., and by horizontal lines into sections marked 1, 2, 3, &c. After each place are put a letter and a figure, by means of which the place can be found without difficulty: thus ARSENAL, E 4. Finding E at the top of the map, and running your finger down between the lines, and then finding 4 at the side, and running your eye between the lines, you will find the square on the map in which ARSENAL lies, and will easily find the spot itself.]

**Abattoir** (or General Slaughter-house).—Situated in the northern suburb of La Vilette, a magnificent establishment, between the Canals de l'Oureq and St. Denis, and close to the Strasbourg Rly. It covers 67 acres, and was constructed in 1865 from the designs of Baltard. The principal entrance is from the Rue de Flandre. Within a handsome iron railing in this street are 67 pavillons, divided off into stalls for cattle, slaughter-houses or échaudoirs, hay-lofts, *triperies*, melting-houses for tallow, &c. In each échaudoir a strong iron ring is fixed into the floor, to which the beast is firmly attached before being knocked down by a heavy club, and afterwards bled, the blood running off into a general well. Water in abundance flows into each slaughter-house, and the utmost cleanliness is preserved. The meat is removed by night to the butchers' shops. The number of cattle slaughtered here weekly exceeds 2000 oxen, 1000 cows and as many calves, 10,000 sheep, &c. On the opposite side of the Canal de l'Oureq is the great *Cattle Market*, which has since 1865 replaced those of Poissy and Seeaux. All the great railway stations are in communication with it by means of a branch from the Chemin de Fer de Ceinture, and it is connected with the general Abattoir, the principal entrance being in the Rue d'Allemagne. As many as 5000 oxen and cows, 20,000 sheep, 4000 calves, and 7000 pigs can be lodged in this market. The courtyard is ornamented with the old fountain of the Château d'Eau.

**Abbaye-aux-Bois, Notre Dame de l', C 4**, in the Rue de Sèvres, Faubourg St.-Germain, was a convent. The ch. (built 1718) and the cloister remain. Under the Restoration many ladies had apartments here. It is celebrated as the abode of Madame Récamier, and the resort of all the fashion and talent of Paris in the time of Napoléon I. and of the Restoration.

**Académie Française.** See *Societies*.

**Acclimatation, Société de.** See *Bois de Boulogne*.

**Affaires Étrangères, Ministère des** (Foreign Office), B 3. On the



Quai d'Orsay, W. of the Palais du Président du Corps Législatif, entrance 130 Rue de l'Université; an Italian or classical building, with a very handsome Doric and Ionic front towards the river: built in 1845 by Lacornée, and restored after the damage caused in the revolution, 1871. A much plainer front faces the Esplanade des Invalides. The Congress of Paris met in the handsome *Salon des Ambassadeurs* in 1856. The collection of archives and state-papers is very extensive. This is the official residence of the Minister for Foreign Affairs, and the Offices are entered from the Rue d'Iéna.

**Alfort**, about 5 m. from Paris (Paris and Lyons Rly.). A village of 2000 Inhab., only remarkable for its large Veterinary College, founded 1764. There are usually 300 pupils. Government veterinary schools are maintained also at Lyons and Toulouse.

**Ambassador.** See *Embassy*.

**American.** See *Churches* and *Embassy*.

**Amphitheatre, Roman.**—*Amphithéâtre Gallo-Romain*, Rue Monge, near Rue du Cardinal Lemoine, between the Panthéon and Jardin des Plantes. This monument of Roman times and of the Merovingian kings, buried and forgotten since the Middle Ages (when it was known as Clos des Arènes), was disinterred 1870. The remains consisted of the oval wall of circuit on one side, the circus having been cut out of the E. slope of the Mont de Ste.-Geneviève (Mons Lucotetius), and two of the cellars in which the wild beasts were kept. The Society formed to purchase the ground from the Omnibus Company could not raise the necessary amount, and the scheme to save this, the oldest monument in Paris, from destruction, therefore failed.

**Antoine, Rue St., E 4.** A wide but irregular street leading from the H. de Ville, and forming the continuation of the Rue de Rivoli to the Place de la Bastille, whence it is continued under the name of *Rue du Faubourg St.-Antoine*, to the Barrière du Trône.

**Antoine, Faubourg St., F 4**, is in the E. quarter of Paris, and has, since the days of the Fronde, been the hotbed of insurrection. In this street and those leading out of it on each side are some of the principal manufactories of Paris, and the abodes of the workmen who are employed in them. Since 1854 an outward change for the better has taken place, but from 1830 to 1848 and 1851 frequent and bloody revolts and street fights, originating or fostered in this part of Paris, gave a very unpleasant impression to the visitor of this quarter. See *Bastille*.

**\*\*Arc de Triomphe, de l'Étoile, A 2**, on elevated ground at the W. extremity of the Champs-Élysées. The largest and finest triumphal arch in the world, though the very simplicity of its design detracts from its real size; it is one of the greatest ornaments of the city. Napoléon I. determined to build this arch in 1806, in commemoration of the victories of the French armies, and it was commenced on the designs of M. Chalgrin. The works were suspended in 1815, and recommenced in 1825 under M. Huyot; but proceeded slowly until the accession of Louis Philippe, who finished the arch 1838. It is intended to be crowned by statuary. The cost hitherto has been upwards of 400,000*l.* The design is classical, and it consists of an immense central arch, 97 ft. high, 48 ft. wide, surmounted by a massy entablature, and pierced by 2 smaller side-arches. The whole is 161 ft. high, 145 ft. wide, and 110 ft. deep. On each face are 2 reliefs; that facing the Tuileries, and on the l. of the spectator, is by Rude, and is much admired; it is intended to represent the departure of the army of 1792: the other relief, in the strictly classical taste, the triumph of 1810, by Cortot. Those on the W. face represent Resistance and Peace. Above the trophies are bas-reliefs representing—1. The funeral of Marceau; 2. Battle of Aboukir; 3. Bridge of Arcole; 4. Capture of Alexandria. The corresponding bas-reliefs on the S. the battle of Austerlitz; that on the N. of Jemmappes, is by Marochetti. The frieze, the figures in which are 6 ft. high, represents the departure and the return of the French armies. The four figures of Fame in the spandrels of the great arch are by Pradier, but not good. Above the entablature is a row of shields on which are inscribed the names of the principal victories of Napoléon I. No battles in which English troops were engaged are mentioned amongst these; but in a long list inscribed on the great piers of the arch the visitor may be surprised to see Fuentes d'Onor, Toulouse, &c. Under the side-arches are 384 names of French generals, distinguishing those who fell in battle. Those of Louis Bonaparte and Jérôme Bonaparte have been added since 1852. Under the small arches are some allegorical bas-reliefs representing victories.

A somewhat dark staircase (admission 25 c.) leads through the vast vaults which form the mass above the arch, to the top, whence one of the finest **\*\* Views of Paris** is obtained. The effect, *at night*, of the numberless lines of lights is magical. The W. face of the arch was damaged by the fire of the Communists in 1871.

**Archevêché, D 4** (Archbishop's Palace), a large mediæval building, much altered in the 18th cent., stood on the S. of Notre-Dame. In Feb. 1831, a mob, after breaking into St.-Germain-l'Auxerrois, proceeded to the Archbishop's Palace and sacked it. The books and

valuables were mostly thrown into the Seine. The present sacristy of the cathedral has been built on part of the site, and trees planted on the rest, in the middle of which is a pretty Gothic fountain, *Fontaine de Notre-Dame*, built 1845. The present residence of the Archbishop of Paris is in the Hôtel du Châtelet, 127 Rue de Grenelle St.-Germain, B 4, close to the Hôpital des Invalides.

**Archives Nationales, Palais des, E 4** (*General Record Office*). In Rue de Paradis, au Marais, corner of the Rue de Chaume, open to the public on Sundays; and on Thursdays, with tickets from the Director, 12 to 3 P.M.

This General Record Office of the French Republic occupies the extensive Hôtel de Rohan-Soubise, erected towards the close of the 17th century, extending from the Rue de Paradis to the Rue des Quatre Fils, and adjoining the Hôtel de Rohan-Rohan, now forming the Imprimerie Nationale. This very handsome building is preceded by a grand forecourt surrounded by an open portico: the garden behind is now covered by new buildings attached to the Archives. A Museum (*Musée des Archives*) has been opened in the state apartments of the hotel, where are exhibited some of the most instructive documents of this immense collection. In the *2nd Room* (*Salle des Mérovingiens et Carolingiens*) are placed a series of diplomas, on papyrus and parchment, of these two races of kings; the earliest being one of Clotaire II., dated 625. Here is the celebrated roll of Vitalis, 30 feet in length, upon which are some Latin verses, supposed to have been written by Héloïse, when Abbess of Argenteuil; 14 tablets of wood overlaid with black wax, containing the household accounts of St.-Louis, and other documents of the Valois line, extending to the death of Charles VIII. In the *2nd Room* are interesting letters of Catherine de Médicis and her sons; one of Mary Stuart, with her signature to her marriage contract with Francis II.; the *Edict of Nantes*, and its Revocation, with various letters of the sovereigns of the House of Bourbon, their ministers and contemporaries, to the end of the reign of Louis XIV. The *3rd Room*, formerly the bedroom of the Princess de Soubise, is splendidly decorated, and is now styled the "Salle des Bourbons," and contains papers relating to Louis XV. and XVI. In an ebony case, within a recess, is exhibited *the Will of Louis XVI.*, and the last letter of Marie Antoinette to the Princess Elizabeth. The boudoir of the Princess de Soubise, now the "Salle des Napoléons," is a magnificent oval room, richly gilt, and contains 8 pictures by Natoire, representing scenes in the life of Psyche. *The Will of Napoléon I.* is no longer exhibited here, but several documents in his writing, a letter of his son, the Duc de Reichstadt, and various autographs of the different members of the Bonaparte family, with the marshals and other great dignitaries of



the first empire. The next room, "Salle de la République," is full of interesting documents relative to that period; Charlotte Corday's last letter to her father; the letter found on the body of Roland; and a blank warrant for execution, by virtue of which 37 persons were guillotined and their names inserted afterwards. The 6th and last room is the "Salle du Consulat et de l'Empire." Here is a curious painting brought from a church of the Jesuits at Riom, allegorical of the power of the order, which was used before the Parliament of Paris in the celebrated inquiry, in 1762, which led to their suppression, as evidence against them. It is of the time of Henry IV., who is represented among the apostates in the act of drowning. Below the pictures is a table upon which Robespierre, after his attempt to shoot himself, was carried before the Comité de Salut Public. Here he lay in his mangled state for several hours before his wounds were dressed, and he was removed to the Conciergerie, and thence to the guillotine. Beyond this, the attendant unlocks the door leading to the new building, where is kept the iron safe (*armoire de fer*) made by order of the Constituent Assembly to deposit the copperplates of the paper money known as *assignats*, created in 1790. Here are preserved the platina standards of the mètre and kilogramme, and many interesting documents. Beyond is a model of the Bastille, cut out of one of its stones, with its 27 keys hung round it. On the ground-floor is placed in a large hall a collection of seals of every period, perhaps the finest of the kind that exists. Joining the Palace towards the Rue du Chaume, beyond the state apartments, is a portion of the Hotel of the Dukes of Guise, where took place many of the celebrated intrigues during the Ligue. Here stood the hotel of the Connétable de Clisson, of which the beautiful Gothic gate with its *tourelles*, now forming the entrance to the École des Chartes, and a portion of the chapel, alone remain unaltered.

By a decree of the Government all the public documents of the different administrations ought to be deposited here after thirty years; but this regulation is very imperfectly carried out, the most important for the historian—those of the Foreign Office—since the beginning of the 18th cent., being still retained at the Ministère des Affaires Étrangères.

The Archives contain several millions of documents, the earliest dating from the 6th cent. The collections of Records of the Parliament of Paris are complete and extremely valuable; also of the private expenses of the kings of France; those of the Provincial Parliaments, &c., are particularly interesting in an historical point of view. The whole have been admirably arranged, under the superintendence of the late Marquis de Laborde, who prepared the very instructive catalogue of its contents.

Persons requiring to consult documents must apply to the Director, on whose order most will be communicated, and copies of legal documents given, duly authenticated, on payment of a small fee. A room on the ground-floor is set aside for persons occupied in consulting and copying.

The École des Chartes, entrance at No. 14 Rue du Chaume, although located in the same building, is only indirectly connected with the Dépôt des Archives. Here several young men are educated in the science of Palæography.

**Arcueil** (5 m. Paris and Seeaux Rly.), on the little river Bièvre. It contains a pretty ch. of the 13th cent., and remains of a Roman aqueduct which ran to the Palais des Thermes. A modern aqueduct (1624), 440 yards long and 80 ft. high, now conveys water to a reservoir near the Observatory, from which it is distributed over the S. side of Paris.

**Arsenal**, E 4, on the Boulevard Bourdon, near the Bastille.

The Library, Rue de Sully. Open from 10 to 3.

A collection of buildings adjoining the Grenier d'Abondance, burnt by the Communists, 1871. This was the store for arms and ammunition in the 14th cent. and was rebuilt and enlarged by Henri IV. The *Library* (*Bibliothèque de l'Arsenal*) was begun in the early part of the 18th cent. by the Marquis de Paulmy d'Argenson. Large additions, including the books of the Duc de la Vallière, have since been made, and it now numbers some 200,000 vols. and 8000 MSS. It is particularly rich in the works of early poets and in Italian literature. The books are kept in apartments inhabited by Sully when Master-General of the Artillery.

**Arts et Métiers.** See *Conservatoire*.

**Artesian wells.** See *Grenelle* and *Passy*.

**Artillerie, Musée d'.** Collection of Armour and Arms. See *Invalides, Hotel des*.

**Asnières** (5 min. by St.-Germain's Rly. from St.-Lazare Stat.), a village nearly every house of which was a small villa, but the prosperity of the place has been temporarily destroyed by the ruin caused by the fire of the Communist and Versailles troops in April and May 1871. The *Cercle Nautique d'Asnières* is a very aristocratic boating-club and has a club-house here, with restaurant, billiard-rooms. There is usually a regatta at some place near Paris on every Sunday in summer. Picot is the principal boat-builder. The *château* (built by Louis XV.) and *park* of Asnières are a place of public amusement much frequented in the summer for the *Concerts, balls, and fireworks* in fine weather.



**Assises, Cour d'.** See Palais de Justice.

**D'Aumale, Duc,** Hotel, Rue Faubourg St. Honoré, is liberally shown to artists and lovers of art.

His Royal Highness's collection of art are of first-class excellence, and include pictures by *Raphael*, The Orleans Madonna : *A. Caracci*, Sleeping Venus : *Poussin*, Theseus Finding his Father's Sword ; Bacchanals : *Murillo*, St. Joseph and Infant Jesus : *Perugino*, Virgin and Infant Jesus : *Van Dyk*, Portrait of the Count de Berg : *Luini*, La Joconda : *Ingres*, Francesca di Rimini and Stratonice : *Decamps*, The Standard-bearer ; Turkish Guard-room ; Turkish School : *Delaroche*, Body of the Murdered Duke de Guise : *S. Boticelli*, Virgin and Child : *Fromentin*, Hawking Party ; *Gerôme*, Results of the Masquerade : *Meissouier*, Dragoon of Louis XIV.'s Time : *Ruysdael*, Beach at Scheveningen : *School of Siena*, Dancing Angels ; *Clouet*, Portrait of the Queen of Charles IX. : *Rembrandt*, First Sketch for the Night Watch, The Raising of Lazarus, and several *Greuzes*.

**Balls, Public.**—Of these there are many, some in summer and out of doors, like Cremorne ; others, in winter, within doors, like the Argyll Rooms, and not more respectably attended. The principal Summer Balls are at—

*Jardin Mabille*, B 3—Avenue Montaigne, Champs-Élysées. A small but prettily laid out and brilliantly lighted garden, with an orchestra in the middle, and a boarded platform for dancing round it. There are bowers and refreshment-rooms around it, and a large saloon for wet weather. This is the best appointed and best attended of all the summer balls. The frequenters are spectators merely, the dancers are paid, and here, as at most of the public balls, the male dancers are of a very low and peculiar type. The licence of the dance exceeds the limits of propriety. The garden is now combined with the *Château des Fleurs*, farther up the Champs-Élysées. Open every evening in summer ; admission 3 fr. ; Wed. and Sat., 5 fr.

*Château Rouge*, D 1, near Montmartre, 2 Rue Neuve Clignancourt, occupies a house built by Henri IV. for Gabrielle d'Estrées ; there is a lake, and part of the amusement usually consists of fireworks. The company here consists mostly of students, the better classes of workmen, and grisettes. Open Sun., Mon., Thurs. Admission 2 frs.

*Closierie des Lilas* (or Bullier's), D 5, formerly *La Chaumière*, near the Observatory ; another garden for dancing, &c., much frequented by students and grisettes. Open Mon., Thurs., Sun. Admission 1 fr. In winter the balls take place under cover.

The *Carnival* is held during the 5 or 6 weeks preceding Ash Wednesday, and then balls flourish and are most in vogue.

Nearly every theatre is opened as a ball-room; those of the *Châtelet*, *Opéra Comique*, *Italiens*, and *Château d'Eau* being the best. Masks are usually indispensable. The *Carnival Balls* at the *Grand Opéra* on Sat. nights were by far the most numerous and best attended, and on the grand nights the scene was indescribable; the numbers, gaiety, brilliancy, noise, and excitement reach a climax which is utterly unknown in London, and cannot be described. The celerity with which the Grand Opera House is converted into a ball-room is astonishing. At 11 P.M., the moment the audience have left, the building is occupied by workmen, who, planting trestles all across the pit, proceed to floor it over with planks. An orchestra for 80 musicians is raised upon the stage, and the scenes behind give place to a gigantic Buffet for refreshments. Doors open at midnight; admission, 10 fr.

List of *in-door* or *winter Balls* of a lower grade:—

*Salle Valentino*, 251 Rue St.-Honoré. A very gaily decorated ball-room, with good orchestra: the company more numerous than select, and not more respectable than the Argyll Rooms. Balls, Sund., Tues., Thurs., Sat. Concerts on the intermediate days. Admission 3 frs.

*Casino*.—16 Rue Cadet, Boulevard Montmartre. Admission 1 fr.; tolerably well attended.

*Tivoli-Vauxhall*, 24 Rue de la Douane, near the Château d'Eau, open every evening, 1 fr.; Wed. and Sat., 2 fr.

*Elysée Montmartre*, 44 Boulevard Rochechouart. Open Sund., 1 fr. 50 c.; Thurs. and Sat., 1 fr.; and many more on both sides of the river.

**Bankers.**—This business in the English sense is almost unknown in France, where each merchant, gentleman, shopkeeper, &c., keeps in his own hands what cash he may require. The *Banquiers* are more like our bill-brokers, receiving money on deposit and paying interest for it, and then employing it in discounting bills, in loans, &c.; some of the first houses are of German or Swiss origin, or Jews. The principal bankers with whom English and Americans will have to do are Messrs. de Rothschild, 21 Rue Laftitte; Messrs. Ferrère and Co., No. 3 in the same street; Messrs. Mallet Frères, Rue d'Anjou St.-Honoré; Credit Lyonnais, Boulevard des Italiens; MM. Drexell, Harjes, & Co., 3 Rue Laftitte; and Messrs. Hottinguer, 38 Rue Provence.

**Banque de France**, D 3, in the Rue de la Vrillière. The building was originally the hôtel of the Duke de la Vrillière. It was built by F. Mansart, 1620, restored in 1719 and 1811. At the time of the French Revolution it was occupied by the descendants of the Count of Toulouse, one of whom was the unfortunate Princesse

de Lamballe. Some of the rooms, particularly the *galerie dorée*, retain their original paintings and decorations. Large additions have been made to it since 1855. The Bank (open 9 to 4) was founded in 1803, and since 1848 practically the only bank in France in the English sense; it has branch banks in the principal large towns, and in Algeria. The business of the Bank of France is—1. Bill discounting; 2. Making advances on bullion or stock; 3. Regular banking; 4. Taking charge of valuables; 5. Issuing bank-notes, of which about 800 millions of francs, or £32,000,000 sterling, are in circulation. Since 1848 the Bank of France can alone issue notes, and they are made legal tender. The capital of the bank is 182,500,000 fr. The amount of bullion in the vaults has averaged of late years 300 millions of francs, or £12,000,000, but, as at the Bank of England, is constantly varying. The vaults are of vast extent, and carefully protected and guarded. They can on necessity be flooded, to protect them from fire.

**Barracks** (*Casernes*).—The Corps d'Armée in garrison at Paris forms part of the 1st Military Division, and is distributed in about 40 barracks, and many smaller posts, built at various periods since 1780; the largest is that of the *École Militaire* in the Champs de Mars. The most important for size and position are the *Casernes Lobau* for 2500 men and 500 horse, E 4, erected 1854–57, behind the Hôtel de Ville, the *C. du Prince Eugène*, damaged by the Communists, 1871, near the Château d'Eau, on the Boulevard du Temple, and the Caserne *Bonaparte*, on the S. bank of the Seine, also damaged by the Communists in 1871. Two very extensive *casernes de la cité* for the garde républicaine have been constructed in the Island of the City, extending from the Tribunal de Commerce to the S. branch of the Seine, and from the Palais de Justice to the Hospital of the Hôtel-Dieu. Many of the old convents are now converted into barracks.

**Barrières.** See *Octroi*.

**Bastille, Place de la, E 4.** A wide open space, on which stood the old Bastille, originally one of the castles raised in the 14th cent. for defending Paris, and in particular the gate of St. Antoine; in later times it served as a state prison. It was an oblong lofty stone building of the time of Charles V., with 8 circular semi-engaged towers at the angles and in the sides, and round it were a few out-buildings and a moat, part of which is now the canal. Here, under Louis XIV. and Louis XV., many persons were arbitrarily imprisoned, but nearly all of them were of the upper classes, and it is not easy to understand the animosity of the lower classes towards it. As a fortress in the modern sense it was of no value; but it commanded, with its guns, the workmen's quarter, the Faubourg



St. Antoine, and the moat and lofty walls ought to have been proof against any attempts on the part of the mob. On 14 July 1789, however, the mob, 50,000 strong, armed with 20 cannon taken from the Invalides, assisted by the Gardes Françaises, attacked the place. The governor, De Launay, destitute even of provisions, made a feeble defence, with his small garrison of 32 Swiss and 80 pensioners; but either by accident, treachery, or mistake, the draw-bridge fell, the assailants rushed in, and the Bastille was taken; De Launay was murdered, and his head carried by the mob on the point of a bayonet through the city, and most of the defenders were massacred. Only 7 prisoners were found there, 4 criminals and 3 lunatics. When Louis XVI. was awakened out of sleep to hear that the Bastille was taken, he exclaimed, "It is a revolt, then?" "No, your Majesty," replied the minister, "it is a *revolution*." Even more grave were its effects; it transferred power at once to the multitude, and made them believe they were irresistible. From that event no one dared to resist the people; there was no more any government nor any security for any one. The Bastille was afterwards demolished, and part of the materials employed in building the Pont de la Concorde. The site was levelled, and a huge model in plaster of an elephant, designed to be ultimately cast in bronze, stood there under a shed for many years. In 1831 Louis Philippe laid the foundation of the present *Column of July*, dedicated to the memory of the French citizens who fought in the three days of the Revolution of July 1830. In 1848 the same king's throne was brought hither from the Tuileries and burnt.

The column (154 feet high) is entirely of bronze, not merely a bronze case like that in the Place Vendôme, and has some well-modelled lions round it. It is surmounted by a gilt bronze-winged statue of the Genius of Liberty, by Dumont. On the pedestal are the names of 615 insurgents who fell in July 1830; their bones were in 1840 transferred to this spot, and deposited in vaults beneath. These were opened 1871, by the Communists, and partly filled with powder and combustibles, and the Column was somewhat damaged, and parts of the N. and S. sides of the Place burnt by an explosion on 26 May. There is a limited view from the top of the column. Admission to the interior and vaults, 20 c.

At the Place de la Bastille the long line of the original Boulevards ends, and the Faubourg St. Antoine begins. Here in June, 1848, an enormous barricade was erected by the insurgents; and on it Monseig. Affre, Archbishop of Paris, who had obtained permission of Gen. Cavaignac to parley with the insurgents, was shot by one of them, and died a few hours afterwards.

**Baths.**—Of these there are nearly 200 at Paris, much more frequented and better appointed than those in London. The



*Bains Vivienne*, 15 Rue Vivienne, *Bains Fresnais*, 16 Rue St. Marc, *Bains de la Samaritaine*, in the Seine, near the Pont Neuf, cheap, 40 c.: the *Bains chauds des Tuileries*, near the Pont Royal, &c., but the visitor had better ask his landlord to recommend the best in his neighbourhood. The huge floating warm and cold baths on the Seine contain large swimming baths, which are crowded in hot weather. A warm bath, with towels, &c., costs about 1½ fr.: the towels, &c., being charged for separately. If the visitor is indisposed he can readily have at a small charge a "bain à domicile," or portable hot-bath, brought to his own room.

**Batignolles, B 1.** A modern suburb in the N.W. of Paris, now the 17th arrondissement, consisting of manufactories, workshops, cabarets, and small houses, with a Theatre, and some good residences, and a Calvinist ch.

**Beaumarchais.** See *Boulevard*. **Beaux-Arts.** See *École*.

**Belleville** (3 m., omn., Place du Pal. Royal), 87,576 Inhab. On a hill, N.E. quarter of Paris: once a detached village, now the 20th arrondissement, and one of the most turbulent—the headquarters of Communism. The insurgent batteries fired from this upon Paris, on the re-occupation of the city by the Versailles army, 1872. It was celebrated for its guinguettes and fêtes, but is now almost entirely built over. It is a station on the Chem. de Fer de Ceinture, is close to *Buttes Chaumont*, and has a branch line to the great Abbatoir and Market of Villette. It has a handsome modern Gothic ch. Marshal Marmont in 1814 made a stand here against the Allies.

**Benedictine Nuns, English.** Convent of, stood in the Rue St. Jacques. The conventual buildings now form one of the great military hospitals of Paris and the principal school for military medicine and surgery in France. In the courts are statues of Baron Larrey, the military surgeon, of Broussais, the physician, &c.

**Bercy, G 6.** Near the Seine on the road to Charenton; remarkable for its wine stores. It was outside the walls, and consequently free from octroi and supervision, down to 1860, when it became the 12th municipal arrondissement. There are 1000 or 1200 cellars here, rented by the wholesale wine-merchants at Paris.

**Bernardins**, in the street of the same name, near the Jardin des Plantes, a convent built in 1244 by Stephen Lexington, Abbot of Clairvaux. The refectory, a building of the 12th cent., remains in

tolerable preservation in the Rue de Poissy, and is used as a barrack for the Sapeurs Pompiers, or firemen.

**Bibliothèques (Libraries).**—There are numerous public libraries in Paris; besides the Bibliothèque Nationale, the principal are those of the Arsenal — Artillerie — Conservatoire des Arts et Métiers — l'École de Médecine — Ste.-Geneviève — Invalides — Jardin des Plantes — Mazarin — Sorbonne — H. de Carnavalet. There are besides large libraries not open to the public, at the Institute of France, at the Corps Legislatif—the Luxembourg—the Ministries of State—Observatory—Dépôt de la Marine—Dépôt de la Guerre—École de Droit — École des Mines, &c.

**Bibliothèque de la Ville de Paris.** This library of 100,000 vols. was destroyed with the Hôtel de Ville in 1871. A new collection is in process of formation at the Hôtel Carnavalet (see *Carnavalet*).

\* **Bibliothèque Nationale**, National Library, D 3, 58 Rue Richelieu and Rue Colbert, a little to the N. of the Palais Royal.

*Admission*—For readers, daily, except Sunday, 10 to 4. It is closed in the weeks before and after Easter. To sight-seers the Cabinet of Medals and Antiquities is open Tuesday and Friday, 10–4.

The early kings of France, as far back as Charlemagne, possessed libraries of a few MS. volumes. Charles V., in 1373, fitted up la Tour de la Librairie in the Louvre with his collection of 910 volumes, which were lighted at night by a lamp of silver; and though they were dispersed at his death, a catalogue of them made by one of his valets-de-chambre still exists.

Charles VIII. brought some precious MSS. from Italy.

1496. Library of Louis XII. at Blois enriched by books of Sforza, Visconti, Petrarch, and Gruthuise.

1544. Removed to Fontainebleau by Francis I. A catalogue of this date gives 1890 volumes, including nearly 40 Greek MSS., which had been brought to France from Constantinople by John Lascaris, to whom the formation of the library was entrusted.

1556. An ordinance of Henry II. directed that a copy of every book printed with privilege should be deposited in the Library.

1594. Henri IV. transferred the library to the Collège de Clermont, in Paris, left unoccupied by the expulsion of the Jesuits.

Under Louis XIII. the library, augmented to 16,746 volumes, was transferred from the convent of the Cordeliers to a house in the Rue de la Harpe.

1684. Library of Louis XIV., 50,500 volumes, in Rue Vivienne.

In 1724, the unsightly but vast palace of Cardinal Mazarin, built by Lemuet et Mansard, was purchased for the library, which was augmented at the death of Louis XV. to 100,000 volumes. In this building, which occupies the space from Rue Richelieu to

Rue Vivienne, from Rue Colbert to Rue Neuve-des-Petits-Champs, it still remains; but the building has been considerably augmented, and has received two new façades.

The part of the building towards the Rue Richelieu under the name Hôtel de Nevers, was occupied by Mazarin's nephew, the Marquis de Mancini. The part fronting the Rue Neuve-des-Petits-Champs belonged to the Duke de la Meilleraie, who married the cardinal's niece Hortensia. This part subsequently became the bubble bank of Law, the South-Sea schemer.

After narrowly escaping destruction in the beginning of the Revolution, it was largely increased from the libraries of the suppressed monasteries. About 6000*l.* a year is now applied to the purchase of books, &c., 13,500*l.* in salaries, &c. It is, probably, the rarest, richest, and most extensive collection in the world, and is supposed to comprise 2,000,000 volumes of printed books, 150,000 MSS., 1,300,000 engravings, 300,000 maps and charts.

Since 1868 a *Salle de Travail* (reading-room for students) has been erected within the quadrangle, as has been done in the British Museum. It is entered from the Rue Richelieu, and is a hall 100 ft. square, resting on iron pillars, lighted by 9 circular windows in the roof, capable of holding 350 readers, with a semi-circular bay at the end for the officials who give out books. Several rows of shelves are filled with books of General Reference, thus made at once accessible without aid from the attendants. Foreigners (recommended by their ambassadors or any banker or respectable householder in Paris) receive, on entering, a ticket of admission (*Bulletin personnel*). They are furnished with printed forms (*bulletins de demande*) to fill up with the title, author's name, &c., of the book they want, adding their own signatures. The books are found and delivered with the least possible delay.

The *Salle Publique*, entered up a staircase from 3 Rue Colbert, is a second public reading-room, furnished with a collection of 25,000 books of reference, open to all the world, without tickets. It comprises one of the old galleries of the Palais Mazarin, and communicates with the *Salle des Globes*, so called from two colossal copper globes, over 10 feet in diameter, executed by Coronelli, at Venice, in 1683, and given by the Cardinal d'Estrées to Louis XIV.

No printed catalogue of this Library exists, except of works on French History, Medicine and Oriental MSS., fourteen volumes. The reader must depend on his own memory or a Bibliographical Dictionary. Catalogues of the other portions are in preparation.

The library consists of four departments: (1) *Printed Books, Maps, and Charts*; (2) *MSS.*; (3) *Medals and Antiquities*; (4) *Engravings*.



On the ground-floor, on rt., lies the Hall of the *Engravings*, said to number 1,300,000, including 90,000 portraits, the foundation of which was laid by Colbert, with the cabinet of the Abbé de Marolles, purchased in 1667. The unmeaning bronze monument called the *Parnasse Français*, made by Titon Du Tillet in 1718, representing a mountain with statues of poets and authors of the reign of Louis XIV., and which formerly stood here, has been removed to the first floor. The engravings are arranged in portfolios, and form one of the most interesting collections of the kind in existence.

*Manuscripts*, arranged in several rooms, especially in the Great Gallery of Mazarin's Palace, parallel to the Rue Vivienne, the ceiling of which was painted by Romanelli (1651), and in several halls beyond, one of which is destined for the purposes of study. Here have been placed, following the example of the British Museum, in glass cases, some curiosities: 63 bindings by Grolier, besides other elaborate bindings and book-covers in ivory, or diptychs; books decorated with precious stones and gold and silver; ancient illuminated and oriental manuscripts; autograph letters of royal personages, including those of Henry IV. to Gabrielle d'Estrées; and of celebrated political and literary characters; of Turenne, Poussin, Mdme. de Maintenon, Mdme. de Sévigné, Racine, Corneille, &c.; two curious ivory tablets, on which are scratched the expenses incurred by Philip le Bel, with his itineraries, in 1301-1302; the prayer-book of St. Louis; the autograph MS. of Télémaque; a MS. on Papyrus of the 6th cent. Here also is preserved a Chinese inscription, said to date from A.D. 781, and brought from Si-an-fou in China, relative to the progress of certain Syriac missionaries during the 7th and 8th cents. A number of objects come from the suppressed Musée des Souverains, at the Louvre, as the portrait of King John II. of France, made prisoner by the English at Poitiers; bronze throne or chair of Dagobert; Student's books of the King of Rome, &c.

*Maps and Charts*.—Opening out of the MS. department, in a long gallery, are contained upwards of 300,000 maps and charts, a fine collection of mediæval portulans or pilot charts, and a numerous series of atlases and works connected with geographical science.

A small room has been set apart for the *heart of Voltaire*, which was presented to the nation in 1865 by the heirs of the Marquis de Villette. It is contained in a gilt-metal box, and the original statue, by Houdon, and souvenirs of the poet, are placed around.

The *Cabinet de Médailles et Antiques* is arranged in two handsome rooms, the entrance to which is from the Rue Richelieu, by a small door near the corner of the Rue des Petits-Champs. (*King the*



bell). On the ground-floor are the larger marbles, especially inscriptions, and the celebrated Zodiac of Denderah. It formed the vault of a room at the ancient Tentyris, and gave rise to much discussion as to its age at the period of its discovery. It is now generally considered to date from the Roman (Imperial) period. On the stairs, numerous Greek inscriptions. The cabinet of medals was commenced by Francis I., and Catherine de Médicis greatly increased it by additions from Florence. The large hall on l. contains the antiques removed from the treasures of the Sainte Chapelle and the Abbey of St.-Denis, in 1789, the collection of Greek and Oriental medals of Said Pacha, given by the Emperor Napoléon III., and the statuettes, in bronze and terra-cotta, of the Vicomte de Janzé. A series of ancient cameos, intaglios, medals and coins, bronzes, Etruscan vases, and mediæval ivories and glass, is very fine.

There are upwards of 200,000 coins and medals of which only a few are exhibited on the stands in the centre of the room. The coins of the Greek cities of Asia Minor are very choice. Here also are placed some of the most valuable objects in the museum. The gem of the collection, the cameo of the *Apotheosis of Augustus*, one of the largest known, a bust in Chalcedony of Constantine; a beautiful gold patera or flat cup, with gold coins of the family of the Antonines set round it; a finely carved agate cup of the Ptolemies; a vase and tray in gold called the *Treſor de Gourdon*, of the 6th cent.; and a curious tassa in coloured glass known as the cup of Chosroes. In an adjoining case are numerous silver vases, with a statue of Mercury, found near Bernay, in Normandy. The series of smaller cameos is magnificent, one of the largest and finest representing Germanicus carried off by an eagle. With the intaglios are placed a series of stone and agate cylinders from Nineveh, on which are engraved cuneiform inscriptions. Round the walls of this room are numerous Etruscan vases—a rich series of Greek and Roman glass and enamels; some silver vessels—amongst others a large silver plate found in the Rhône, vulgarly called the Shield of Scipio, representing in low relief Briseïs and Achilles; and numerous Etruscan Greek and Roman bronzes. The magnificent collection of the Duc de Luynes, occupying the second hall, is particularly rich in coins and medals of the Greek colonies in Italy and Asia Minor. Many of them bear Phœnician and Cypriote legends. There are many cameos and intaglios—Greek and Etruscan bronzes, arms and armour, which are also very remarkable. A fine colossal torso of Venus in marble is probably of Greek sculpture, although purchased at Rome. Here also is kept the Chair of Dagobert.

**Bicêtre, Hospice de**, on the Boulevard de l'Hôpital, E 6, some distance beyond the Jardin des Plantes (omn. Rue de Rivoli, 74), open Thursday and Sunday, 12 to 3. In 1290 the residence of a Bishop of *Winchester*, whence the present name has been corrupted. In 1416 it belonged to the chapter of Notre-Dame, and was deserted and occupied by robbers. Louis XIII. built a hospital there: until 1835 it also contained a prison, the scene of massacres in 1792. It is now a hospital for old men and lunatics, about 2000, half of them afflicted with mental diseases; all who are able to work are compelled to do so, and are paid. There is a celebrated well here, 17 ft. 8 in. wide, 176 ft. deep.

**Bièvre, la**, D 6. A small stream which rises near Versailles and formerly ran into the Seine near the Jardin des Plantes; there are many tanners and dyeing works on its banks, especially that of the Gobelins. It is now covered over and diverted into the great sewer on the S. bank of the Seine, so as to empty its polluted waters into the river, below Paris.

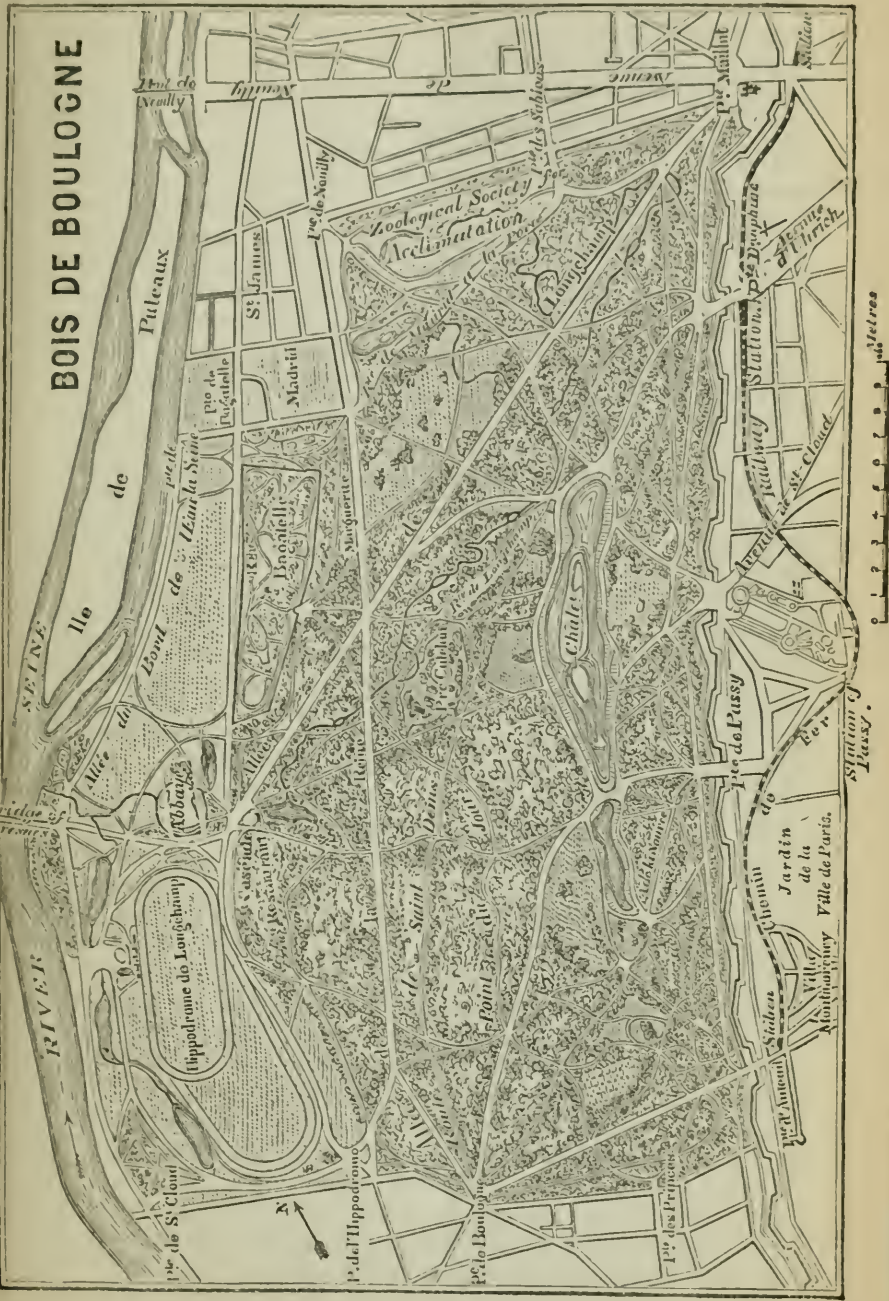
**Billettes, Ch. des Carmes-Billettes**, E 3, in the street of that name, behind the Hôtel de Ville. Built, 1754, on the site of an old ch. attached to a convent of the Carmelites. There is a small cloister of the 15th cent. on the N. of the ch. It is now a Lutheran ch., or, as the French designate it, of the Confession d'Augsbourg. Service in the morning at 12 in French, in the afternoon at 2 in German.

**Blind, Hospitals for the.** See *Quinze-Vingts, Institution des Jeunes Aveugles*, &c.

**\*\*Bois de Boulogne**, 4 m. from the Louvre, on the W. of Paris.

*Omn. C*, Place du Louvre to Neuilly, passing by the Porte Maillot, one of the principal entrances to the Bois; *Omn. A*, Place du Palais Royal to Auteuil; *Omn. A, B*, from the Place de la Bourse to Passy. The *tramways* from the Louvre to St. Cloud, or Sevres, may also be used. (*Auteuil*) *lly.* from the Station de l'Onest. 3 of the Stations—Avenue du Bois de B., Passy, and Auteuil—all lead to different parts of the Bois. The best way may be to take a *voiture de place*, which, for the Bois de Boulogne, can only be hired by the hour, 2.50 to 75, or a *remise*, 3 fr. If discharged there indemnity due of 1 fr. for *voiture de place*, 2 fr. for a *remise*. Saturday is the most fashionable day; Sunday the most crowded. The carriages sometimes extend for a distance of 3 miles.

This favourite and beautiful promenade (the Hyde Park of Paris), named from a village near the Seine, was up to 1852 a sort of forest, with broad walks and rides cut through it. The trees were not large, as the English and Prussians, huddled and encamped here in 1815, cut down nearly half of the coppice for fuel; still it was a pleasant and popular place of resort. In 1852 Napoléon III.





presented the Bois de Boulogne to the city of Paris, and, in concert with the Municipality, dug out the lakes and made the waterfalls, raised mounds, traced new roads, and converted it into one of the most delightful promenades in Europe. In 1870, a small part of the trees were again cut down, this time by the French themselves, but fresh trees have been planted. It covers nearly 2500 acres, of which more than 70 acres are water.

Leaving Paris by the Arc de l'Étoile, a magnificent road, Avenue du Bois de Boulogne, branches off on the l. for carriages, with a soft ride by its side for equestrians. This road is bordered by elegant mansions, and, when the trees grow up, will be a magnificent avenue. At the end this road cuts through the fortifications, close to which is a station of the Rly., by the gate, and then we reach the Bois itself. Taking the *Route du Lac*, a pretty drive with walks through the woods running parallel to it, we come to the *Lac Inférieur*, an artificial piece of water, about 1200 yds. long, from 2 ft. to 10 ft. deep, and covering 26 acres. In it are 2 islands. There are rowing boats, at 1 fr. a half-hour for 1 person; 2 fr. for 2; 3 fr. for more than 2. The walks and drives by the side of the lake are exceedingly pretty, and form a favourite promenade. Between the Lac and the fortifications is the *Parc aux Daims*, where deer have been placed. At the farther end of the lake is an artificial rocky waterfall, and the *Rond des Cascades*, an open space with chairs, &c. Higher up is the *Lac Supérieur*. Experiments have been made in these lakes for acclimatising fish. Beyond this is the *Butte Mortemart*, an artificial mound formed of the earth obtained by excavating the lakes, commanding a good view. The cedar at the top has been raised 30 ft. above its original position. Near this a number of exotic trees have been planted. Another pretty spot is the *Mare d'Auteuil*, a natural pond, surrounded by weeping willows, &c. But all the other beauties of the wood have now been eclipsed in the eyes of the Parisians by the *Cascade de Longchamps*, an immense piece of artificial rockwork, over and through which a considerable body of water falls some 40 ft.; on the l. is the handsome *Café de la Cascade*, a good restaurant. There are caverns leading behind the cascade, where the romance of being splashed by a waterfall may be enjoyed. From the upper part of the cascade is a pretty view over the flat meadows and across the Seine to the vineyards of Suresne, the heights of Mont Valérien, and the woods of St.-Cloud. On these meadows is the Paris racecourse, called *Hippodrome de Longchamps*; where the great race (Grand Prix de Paris) the French Derby, is run, and a large and handsome Grand Stand has been built. Nearer to the cascade are the remains of the celebrated



Abbey of *Longchamps*, to which the ladies of the Court used to retire when seized with fits of devotion. An annual pilgrimage thither during Passion Week is said to be the origin of the *Promenade de Longchamps*, which is still kept up at that season by the Parisians, but with the very different object of displaying the newest spring fashions and equipages. The little windmill was built by the Queen Blanche of Castille, mother of St. Louis, in the 12th cent., for the use of the Abbey, and has been repaired, and used to pump up the water for the lakes. The site of the old Abbey is now occupied by a villa, and a mediæval tower, the base of which is the only remains of the original buildings. Returning towards Paris, on the l. of the Avenue de Longchamps is an obelisk of the 17th cent. standing on the site of an ancient cross, the *Croix Catelan*, erected by Philippe le Bel to the memory of Catelan, a troubadour who was murdered here: he was carrying a box of scents for the king; the assassin made use of the scent, and was thereby detected. Near it is the *Pré Catelan*, a piece of ground prettily laid out as a garden. Concerts are given here two or three times a-week.

At the N. angle of the Bois de Boulogne, the entrance to which is near the Porte des Sablons, a plot of ground of 50 acres has been given to the Société d'Acclimatation for the purposes of a Zoological Garden. There are an extensive greenhouse, 2 large aviaries, aquariums, a heated nursery for rearing silkworms (*Magnanerie*), artificial hatching and fattening of fowls (*Engraissement Mécanique*), paddocks and houses for quadrupeds, &c. &c. There are no wild beasts in the usual sense of the word, only animals which may possibly be usefully acclimatised; these include yaks, hemiones, lamas, vicuñas, bisons, zebras, &c., with a good collection of dogs from all countries, also a monkey-house (*Singerie*). During the siege, 1870, most of the eatable animals were killed. The varieties of the domestic fowl are very extensive, as is that of the aquatic birds. There are pretty views from the crevices of artificial rockwork which has been constructed for wild goats and moufflons. Open daily. Concerts, Thursday and Sunday in summer. Entrance: week-days, 1 f.; Sunday, 50 c.; carriages, 3 fr.

**Bootmaker**, L. Guillot, late *Sakoski*, Galerie d'Orléans, Palais Royal, one of the best in Paris, much employed by English.

**Botanical Gardens**. See *Jardin des Plantes*, *Versailles*, *Luxembourg*.

**\*\*Boulevards**. Broad streets or roads running round French towns. They derive their name from being the site of ancient *Bulwarks* or fortifications now removed, and planted with trees on each side. The *Boulevards Intérieurs*, the oldest in Paris, and those best known to the visitor, extend from the Madeleine to the Bastille, and occupy the site of the old walls of Paris, which

were pulled down about 1670, when the ground was levelled and avenues of trees were planted, and the broad and handsome street thus formed soon became, and still continues, the gayest and most brilliant part of Paris. Some of the trees had attained large size, but they were cut down to form barricades in the revolutionary struggle of 1830: fresh ones were planted, but many of these were again cut down in 1848, and the Boulevards thus deprived of their chief ornament. These Boulevards are thronged with carriages and pedestrians, especially in the evening, when the hosts of people sitting outside cafés, the throng of loungers along the pavement, the lofty houses, the splendid shops, the brilliantly lighted cafés, and the numerous theatres form a scene which will be quite new to an Englishman. The visitor cannot do better than walk or drive (omnibus E) the whole length. Starting from the ch. of the Madeleine, C 2, he passes first along the *Boulevard de la Madeleine*, which extends only about 200 yds., and then becomes *B. des Capucines*; at the corner of the Rue Neuve-des-Capucines was a building formerly the Foreign Office; a shot fired in front of it on the crowd on 23 Feb. 1848—by whom is not known—led to the revolution of Feb. 1848. On the N. or l. side of this Boulevard stands the Grand Hôtel. The houses hereabouts are let at fabulous rents. Rt. opens the handsome Rue de la Paix and new Opera House and Avenue de l'Opera (finished 1878.) The *B. des Italiens* follows, the gayest and most frequented of all. Rt. and l. are magnificent cafés and restaurants, and some of the best shops; rt. the Opéra Comique or Théâtre Lyrique.

There is now a bend, and the *B. Montmartre* begins, scarcely inferior to the *B. des Italiens*. Here opens out the Passage des Panoramas, and here stands the Théâtre des Variétés. In continuation is the *B. Poissonnière*; and after this the houses, shops, &c., become rather less magnificent. Then *B. Bonne Nouvelle*, on which is the *Théâtre du Gymnase*; at the E. end is the *Porte St.-Denis*. We have now left the fashionable quarter, but the street is still wide and the houses high, though not so handsome. Rt. and l. of the short *B. St.-Denis* opens the magnificent *B. de Strasbourg* (see below). Then comes *Porte St.-Martin*, and the *B. St.-Martin*, with a succession of theatres on l. Now occurs a sharp turn close to the fountain *du Château d'Eau*, l, and then the *Boulevard du Temple*, wide, handsome, and well planted. In a house which stood where No. 42 now does, opposite the Café Turc, *Fieschi* in 1835 discharged his infernal machine, missing Louis-Philippe and his family, but killing Marshal Mortier and others, and wounding many. On this Boulevard is the large barrack or Caserne du Prince Eugène, and from here branches off the Boulevard of the same name continuing to the Barrière du Trône. The following *Boulevard des*

*Filles du Calvaire*, so called from a convent, and *B. Beaumarchais*, are broad handsome streets with nothing remarkable; the latter named after the author of *Figaro*, who built himself a magnificent mansion on it. We now reach the *Place de la Bastille*, and in continuation *B. de l'Arsenal* and *Bourdon*, to the *Seine*, opposite the *Jardin des Plantes*.

The name of *Boulevard* has been also applied to the several great arteries of communication which traverse the city in different directions, commenced by *Napoléon III.* to facilitate traffic and the easy passage from one part of the city to another. The principal new *Boulevards* are,—

**Boulevard Voltaire**, formerly *du Prince Eugène*, E and F 4, a magnificent street, which runs from the *Château d'Eau* on the *Boulevard du Temple* to the *Place du Trône*: it is 2 m. long. In the open space, where it is intersected by the *Rue de la Roquette*, leading to *Père la Chaise*, stands the handsome *Mairie* of the quarter. The statue of *Prince Eugène Beauharnois* disappeared in 1871. A statue of *Voltaire* is to be raised on the pedestal.

**Boulevard Malesherbes**, B 2, a splendid street, lined with grand hotels, from the *Madeleine* to the *Porte d'Asnières*, and skirting about half-way the *Park of Monceaux*.

**Boulevard (or Avenue) de la Reine Hortense**, extends from the *Arc de Triomphe de l'Étoile* to the *Parc de Monceaux*.

**Boulevard Haussmann**, which derives its name from the late *Préfet* of *Paris*, to whom so many improvements in the city are due, is a splendid avenue with several palatial residences, in continuation of the *Avenue de Friedland*, running from the *Arc de Triomphe* to the *Boulevard Malesherbes*, and to the new *Opera-house*, by the *Rue Auber*, which forms its eastern continuation.

**Boulevard Richard Lenoir**, F 4, named from a hero of the working-class, extending from the *Place de la Bastille* to the *Douane*; the centre part is one continued bridge over the *Canal St.-Martin*; on it are planted numerous flower-gardens, out of which rise perpendicular shafts, by which the canal towing-path and footway below are lighted and aired.

The **Boulevard de Sébastopol**, D 3, E 2, is a magnificent street of great width, planted with trees on each side, and extending from the terminus of the *Strasbourg Rly.* to the *Seine*, the portion extending from the station to the *Boulevard St.-Denis* being called the *B. de Strasbourg*; and continued on the S. side of the river as far as the *Observatory* and *Rue d'Enfer*. The greater part of this street has been cut through the thickest masses of houses in old *Paris*, including the *Cour des Miracles*, described by *Victor Hugo* in *N.-D. de Paris* as a focus of villany, which has been altered and modernised. It is entered from the *Rue St.-Denis*.



The **Boulevard Saint-Germain**, the longest in Paris, extends from the Pont de la Concorde near the Corps Législatif to the Pont Sully, being further than from the Château d'Eau to the Madeleine. At No. 20 in the rue de l'Ecole de Médecine, now altered and partly pulled down to make way for this boulevard, Charlotte Corday stabbed Marat in 1793.

The **Boulevard Henri IV.** continues the last from the new Pont St. Germain across the S.E. corner of the Ile St.-Louis to the Place de la Bastille.

The **Boulevard du Palais** extends across the Ile de la Cité, from the Pont au Change to the Pont St.-Michel, with the Palais de Justice and the Sainte Chapelle on the W. side, and the Tribunal de Commerce, and the Caserne de la Cité on the other.

The **Boulevard St.-Michel** runs S. from the last mentioned, passing on l. the Palais des Thermes, and on rt. the gardens of the Luxembourg down to the Observatory.

Besides these are the **Boulevards extérieurs**, a line of road following the old Octroi wall, also planted with trees, and named after the marshals of the empire. These boulevards are chiefly occupied by low cafés, wine-shops, guinguettes, &c., which, until the extension of the boundaries, stood outside the Octroi, and thus enjoyed an immunity from the municipal duties upon wine, provisions, &c.

**Boulogne.** See **Bois de Bourbon Palais.** See **Corps Législatif.**

**\*\* Bourse, D 3** (*Exchange and Stock Exchange*), situated in the centre of the Place de la Bourse—a stately edifice, in plan a parallelogram, surrounded by a colonnade of 66 Corinthian pillars—is one of the purest and best specimens of classical architecture in Paris (212 ft. long, 126 ft. broad, and 57 ft. high). It occupies part of the site of the Convent of the Filles St.-Thomas, and was begun 1808, from the designs of Brongniart, and finished (after his death, in 1813) by Labarre, in 1826. The 4 statues in the corners represent Commerce, by Dumont; Commercial Law, by Duret; Industry, by Pradier; and Agriculture, by Seurre.

It includes a large handsome hall (*Salle de la Bourse*), surrounded by a gallery, open to visitors from 1 to 5, which is the best place for viewing the interior, including the paintings of the roof, en grisaille, in imitation of bas-reliefs (executed by Abel de Pujol and Meyer). Business commences at 1 o'clock, at which hour the building is surrounded by carriages, while within it swarms like an ant-hill, and resounds with the roar of many voices buying and selling various stocks, with the cries *Je vends; je prends; je donne.* A space at the E. end of the hall (*le parquet*) is railed off for the stockbrokers (*Agents de Change*),



of whom there are 60, appointed by government, and separated in the centre by another circular railed-off space (*la Corbeille*), round which they assemble to exchange bargains. At 3 the sale of stocks terminates, but the Bourse remains open for commercial transactions until 5. From 1 to 5 women are not admitted, the ladies having once been in the habit of resorting hither in such numbers, and embarking so largely in gambling transactions, as to render it inconvenient. Female jobbers are now obliged to transact their business outside the railings.

After the decay of the ancient *Parloir aux Bourgeois*, there was no meeting-place for merchants, and business was transacted at the brokers' offices, which were mostly in the Rue Quincampoix, celebrated in connection with the Mississippi scheme of Law. Afterwards there was a sort of meeting-place up to the year 1790 in a part of the Hôtel Mazarin, where Law had resided. During the revolution the *ch. des Petits Pères* was converted into an exchange.

The number of stockbrokers being limited, the business of a broker in a large way is sold to his successor for a large sum, as much as 40,000*l.* in some instances. There are a vast number of irregular jobbers and speculators called *Coulistiers* or *Courtiers Marrons*, the outsiders of the Paris Stock Exchange.

The number of mercantile brokers—*Courtiers de Marchandises*—is limited to 60. There are 8 insurance brokers, *Courtiers d'Assurances*.

**Bridges.** See *Ponts*.

**Buttes Chaumont and Parc.** A hill on the N.E. of Paris, in the Belleville quarter, nearly hollowed out by the quarries of plaster-of-Paris excavated in it near the Belleville-Villette Stat. of Chem. de Fer de Ceinture, may be reached also by Omnibus or by Château d'Eau Tramway. This ugly shell and the external slopes have been converted, by the skill of the landscape gardener, into a picturesque pleasure-ground of 55 acres. The whole has been planted and made accessible by walks commanding extensive views over Paris. One of the escarped rocks is crowned with a copy of the Temple of the Sibyl, others are connected by bridges thrown over gulfs, while out of an artificial sheet of water ornamented with jets d'eau rises a spire of limestone 40 ft. high. The water supplying the lake, one branch falling in a cascade through a cavern, is drawn from the Canal of Derivation of the Dhuis, situated at Ménilmontant, near this. On a mound just outside the present park, stood the famous gibbet of Montfaucon (see *Montfaucon*). This park has cost 140,000*l.*\* It is a clever transformation, and deserves a visit. During the insurrection of 1871 it formed the last strong position of the Commune; here

\* See Robinson's 'Parks, Promenades, and Gardens of Paris.'

their supply of petroleum was stored. They were driven from it by the guns of Montmartre, and nearly all slain by the troops, May 26.

**Cafés.** See *Part II.*, F.

**Canals.** The only canal in the English sense of the word at Paris is the *Canal St.-Denis*, cutting off the great bend of the Seine between Paris and St. Denis. It enters at Paris the *Canal St.-Martin*, F 3, which continues to the Seine near the Pont d'Austerlitz; the lower portion here is called the Bassin de la Bastille; a considerable extent of the canal, from the Bastille to near the Entrepôt des Douanes, has been arched over, so as to form the Boulevard Richard Lenoir. The *Canal de l'Ourcq* supplies a part of Paris with water. See *Waterworks*.

**Caire, Passage du, D 3.**—A grotesque imitation of Egyptian architecture on the site of the convent of the *Filles-Dieu*, where criminals on their way to the place of execution at Montfaucon stopped to kiss the crucifix.

**Caisse des Dépôts et Consignations, C 4, Rue de Lille**, in the former Hôtel de Belle-Isle, built by Bruant, and restored after its destruction by the Commune, 1871. This is an office into which money, the real owner of which is unknown or doubtful, may be paid by the holder, something in the same way as money is paid to the Receiver-General of the Court of Chancery, but far more extensively used. The savings-bank money and the funds applicable to military pensions (*Caisse des Retraites* and *Caisse de Dotation de l'Armée*) are also held by this department.

**Carnavalet, Hôtel, E 4, 23 Rue Sévigné**; begun 1544, by Lecot and Bullant, continued by Androuet Du Cerceau, and finished by Mansard and Germain Pilon. The trophies, lions, and Fame of the façade, and the Four Seasons in the court, are by Jean Goujon. It became celebrated as the residence of Madame de Sévigné, 1677-96, and was for many years the centre of wit and literature in Paris. Much of the garden and the interior remains unaltered. It was for many years the École des Ponts-et-Chaussées, or College for Civil Engineers, but was purchased, through the efforts of M. Haussmann, Prefect of the Seine, 1866, by the City of Paris, and has been enlarged in the same style in order to be converted into a *Civic Museum* (*Musée Municipal*), in which interesting fragments of sculpture and architecture resulting from the demolitions, and such antiquities as are laid bare in digging new foundations can be collected, so as to illustrate the history of Paris, and the manners, usages, &c., of its inhabitants. The collection consists of four divisions: (1.) *Prehistoric*, illustrated by the discoveries in the bed of the Seine; (2.) *Gallo-Roman*, for which the bas-reliefs, inscriptions, &c., found in the neighbourhood will furnish the material;

(3.) *Middle Ages and Renaissance*, illustrated by specimens of the architecture of old Paris; and (4.) the *Contemporary* division. The rooms formerly occupied by M<sup>de</sup>. de Sévigné are now filled with the *Library*, (*Bibliothèque de la Ville de Paris*, open daily, except holidays, 10 to 4) of 45,000 vols., and 10,000 engravings relating to the history of Paris, contributed by M. Jules Cousin and various private persons and from what could be saved of the library of the Hôtel de Ville, burnt 1871.

**Carriages**, Hackney. (See *Cabs* p. 31.)

**Carrousel**, Place du, C 3.—The open space between the Tuileries and the Louvre, in the centre of which stands the Triumphal Arch of Napoléon I. It is of modern creation, having been covered with houses, churches, a theatre, &c., until the beginning of the 19th cent. (See *Tuileries* and *Louvre*.) There was a yard where the arch now stands, called Place du Carrousel from a tournament held there by Louis XIV. in 1662. Here the revolutionary guillotine was first set up, until it was removed to the Place de la Révolution, now de la Concorde. When the Tuileries were stormed by the mob on 10 Aug. 1792, the offices, &c., were set fire to, and mostly burnt. The explosion of the infernal machine in 1804 took place in the Rue St.-Nicaise, one of the demolished streets on the N. side, and damaged 46 houses. This perhaps first gave Napoléon I. the idea of clearing the space between the palaces; he accordingly pulled down the remaining offices of the palace, laid open the present space within the railings, erected the arch, and carried the gallery by the side of the Rue de Rivoli as far as the archway, opposite the Rue Richelieu. The expense, however, of buying up the rest, probably deterred him from proceeding, and the place remained as he had left it during the Restoration. Louis Philippe continued to buy and pull down the intervening houses, and had cleared two-thirds of the space, but did not attempt to complete the buildings. There were indeed great architectural difficulties in the way, for the line of the Tuileries does not stand at right angles with the façade of the Louvre, and amidst many plans for concealing this defect none was adopted. The Emp. Napoléon III., however, in 1855 determined to sweep away the rest of the houses and complete the palatial structures, and actually carried the whole into execution as we now see before the end of 1858, at an expense of 1,600,000*l.*, thereby forming perhaps one of the most magnificent architectural displays in the world. In 1878 this place was thrown open to the Tuileries Gardens.

The **Triumphal Arch** (*Arc du Carrousel*), copied by Fontaine and Percier, with variations from the Arch of Severus at Rome, was begun by Napoléon I. in 1806, and is 48 feet high, 65 feet wide. On the red marble Corinthian columns stand 8 statues of soldiers



of the Empire, in the uniforms of their different corps,—cuirassiers, grenadiers, &c. On the four faces are marble bas-reliefs, representing battles, &c., of the Imperial period. The arch was originally surmounted by the 4 bronze horses from the Basilica of St. Mark, at Venice; these, however, were restored to Venice in 1814, and replaced (1828) by a female figure in a chariot, designed to represent the Restoration, by Bosio.

Let the spectator now turn round and advance towards the Louvre Palace. On his l. is the *new gallery* connecting the two palaces, on his rt. the old *Louvre Gallery*. In front he will see the renovated façade of the *Louvre*, flanked by two magnificent ranges of buildings, the whole enclosing a square, called *Place Napoléon*, with a garden in the centre. These new buildings are partly designed to conceal the want of parallelism between the Tuileries and Louvre above mentioned; on them has been lavished every ornament which profuse carving and expensive decoration could bestow. They are inside and nearly parallel to the great galleries, and contain on the l. the offices and mansion of the Minister of Finances. The valuable library of the Louvre and the apartments containing it were destroyed by the petroleum of the Commune, 1871. On the exterior observe numerous statues of statesmen, warriors, artists, men of letters, poets, &c., the elaborately carved mouldings and entablatures, and the high and ornamented roofs. In every part of the carving the letter N. is so constantly repeated as to render it difficult that the memorials of the late emperor should be obliterated by his successors, as those of the preceding dynasties have successively been. The lines of building are broken by projecting and elevated masses, pierced with gateways, &c., called *Pavillons*. The central pavillon, under which an archway leads into the great court of the Louvre, on this front, is called the *Pavillon Sully*. Of all these pavillons the most splendid is *Pavillon Richelieu*, on the l., leading out towards the Palais Royal; the front towards the Place du Palais Royal and the archway are a perfect monument and architectural study in themselves.

On the side towards the Seine are the *Stables*. The S. front of the Louvre Gallery towards the Quay, between the Pavillon Lesdiguières and the Louvre, has been magnificently restored and decorated, as well as 2 courts—*Cours Visconti et Caulaincourt*—opening behind. This portion, originally erected by Henri IV., shows the frequent monograms of that gallant monarch and of Gabrielle d'Estrées. Towards the gardens and the Place Napoléon opens the Gallery of Statues, and, above, the halls, containing the paintings of the French schools.

Castiglione, Rue de, C 3.—A short colonnaded street, built under



Napoléon I., on the site of the Convent of the Feuillants, and leading from the Place Vendôme to the Rue de Rivoli. It was bordered by the Ministry of Finances, which was burnt by the Communists, and is occupied by numerous furnished hotels, and by several gay shops.

**Casernes.** See *Barracks*.

**Catacombs.** It is said that one-tenth part of Paris, principally on the l. bank of the Seine, including the whole of the communes of Vaugirard, Montrouge, and Gentilly, is undermined by quarries, out of which the stone (calcaire grossier) for building the city was drawn from very early times down to the 17th cent.

In 1774, and again in 1777, accidents occurred from the falling in of houses; in the Boulevard Neuf a building near the Barrière d'Enfer suddenly sunk down into a hole 80 ft. deep, which created great alarm, and called public attention to the subject. Since that time the whole subterranean region has been surveyed and mapped with reference to the plans and directions of the streets above, and the Government have annually expended sums amounting to 100,000 fr. in supporting, propping, building piers and buttresses so as to remove all cause of apprehension of accident for the future.

In 1784, when the practice of burying in the Cemetery of the Innocents was discontinued, the accumulated bones of ages were removed from thence with great precautions, on account of the unhealthy nature of the operation, and were deposited, with a certain amount of religious ceremony, in these old quarries. The bodies of some of the victims of the Revolution were placed here, and are still walled up. For many years the bones remained as they were thrown down on their removal; but after 1812 they were gradually arranged in walls of skulls, leg-bones, &c., and chapels, altars, &c., were built of them, and the damp dismal caverns of the catacombs became one of the regular sights of Paris. They form, however, an intricate labyrinth, and it was reported that people had been lost in them; they were therefore considered dangerous, and were for many years closed to the public. There are several entrances, the principal being near the old Barrière d'Enfer. Four times a year, January, April, July, and October, tours of inspection are made by the surveyors; and through the Inspecteur Général des Carrières it is possible to obtain permission to accompany them on these occasions. The entrance is at the Barrière d'Enfer, and every precaution taken to prevent being lost. A black line is painted on the roof of the way, chains are placed across the side paths, and policemen stationed at each turn.

In 1871, 100 insurgents of the garrison of Fort Vanves escaped through the Catacombs.

**Cattle Market.** See *Abattoir*.

**Cemeteries.** The three principal are those *du Nord* (Montmartre), *du Sud* (Mont-Parnasse), and *de l'Est* \*\* (Père la Chaise, which see). Besides these the boundaries of Paris enclose ten smaller cemeteries—Auteuil, Batignolles, &c. All these are usually open in summer from 6 A.M. to 6 P.M. There are a few private burying-grounds, such as that of Picpus (see *Picpus, Rue de*). In consequence of these burial-grounds being insufficient, a large cemetery was laid out (1874), upwards of 2 m. long, by 1 m. broad, at MÉRY SUR OISE, 14 m. from Paris, reached by branch Lines of the Chemin de Fer du Nord.

**Chaillot, Pompe à feu de, A 3,** on the Quai de Billy. A system of pumps for supplying Paris with water from the Seine, originally put up in 1776. By the application of steam power, these works can supply 40,000 tons of water to a height of 121 ft. above the river every 24 hrs.

**Chaillot,** a considerable suburb of Paris on the S. bank of the Seine, extending from the Invalides to the Champ de Mars.

**Chamber of Deputies.** See *Corps Législatif*. **Chamber of Peers.** See *Luxembourg* and *Versailles*.

**Champs-Élysées, B 3.** One of the finest and most popular promenades of Paris, extending from the Place de la Concorde to the Arc de l'Étoile, was commenced by Marie de Médicis, who in 1616 planted a triple avenue for her own use along the borders of the Seine, still known as the *Cours la Reine*. This was gradually extended, and about 1770 assumed its present form, being planted, laid out in drives, open spaces, &c., and the roads levelled. In 1815, the Allied armies bivouacked here, and did considerable damage to the trees. From Mar. 1 to 3, 1871, the German army held possession of this quarter of Paris, from the Arc de l'Étoile to the Tuileries. It is a very irregular piece of ground, extending from the river to the Avenue Gabriel. A large space in it has been covered by the Palais de l'Industrie. A very great improvement was made in 1860 by laying out the lower part of the Champs-Élysées in elegant flower-gardens and shrubberies. The broad handsome road from the obelisk of Luxor to the Arc de l'Étoile, nearly 1½ m. long, is one of the finest views in Paris, whether looking up towards the Arc de l'Étoile or from the opposite direction towards the Tuileries. On fine afternoons the central road is thronged with carriages, and the side-ways with promenadeurs on foot. Thursday is the most fashionable day, but Sunday the most crowded; in fact for numbers of vehicles

London can show nothing like it. In cool weather from 3 to 5 is the fashionable time; but when the heat is excessive, at a later hour.

The grand display of the year is in Passion Week, and is called *Promenade de Longchamps*. There was formerly an abbey of that name in the Bois de Boulogne, and it became the fashion to attend Vespers there during Passion Week. The abbey is gone; but the fashion of driving on the road to Longchamps during the last week of Lent remains, though somewhat fallen off of late years. In the evening the Champs-Élysées are thronged with the middle and lower classes peacefully amusing themselves in promenading, sitting at the Cafés Chantants, gambling for gingerbread, nuts and sugar-plums, &c., much as in an English fair, but without the drunkenness and rudeness of our lower orders. There is a very handsome circus (Cirque d'Été) about half-way up the Champs-Élysées, where equestrian performances take place, and the *Concerts des Champs-Élysées* are held every evening during summer in a pretty garden behind the Palais de l'Industrie. The Bal Mabille opens out of the Allée d'Antin, just beyond (on l.) the great Rond-Point or circle, with a fountain. One of the drives is called *Allée des Veuves*, because in former days widows and persons in deep mourning frequented it as more retired than the high road. Two visits at least should be paid to the Champs-Élysées, one in the afternoon and one in the evening when brilliantly lighted up.

**Champ de Mars, A 4.** An area 1000 yards long by 750 wide, extending from the l. bank of the Seine back to the École Militaire, destined for reviews and other public spectacles. It is approached from the rt. bank by the Pont d'Iéna. Its sides were bounded by earthen ramparts covered with turf and planted on the top with trees, which were raised in 1790 by the zeal of 60,000 Parisians of both sexes, when all ages and ranks worked without intermission to the chanting of 'Ça ira.' The whole was completed in one week, between July 7 and 14, so as to be in readiness for the Grande Fête de la Fédération, which was celebrated here 14th July of that year. At the end nearest the military school an altar (Autel de la Patrie) was erected, at which the afterwards celebrated Prince Talleyrand, then Bishop of Autun, officiated, attended by 400 white-robed priests, in the presence of the King, the National Assembly, the Deputies of the Army, National Guard, and Provinces of France, and 100,000 other spectators, and the king swore fidelity to the constitution. The French at the time thought their Revolution ended by this event, which



proved but the beginning of their sorrows. Soon after on that very altar Danton laid an address for the deposition of the king. Many other revolutionary fêtes were held here; and on this ground, in June 1815, Napoléon assembled the meeting of the Champs de Mai, where the different bodies took an oath to a new constitution upon an altar erected almost on the very place of that of the Revolution. Here also in 1830 Louis-Philippe delivered colours to the National Guard; and in 1852 the Emperor Napoléon III. distributed eagles to 60,000 troops. The earthen banks were originally higher, and a ditch and railings ran along them; but at the fêtes given in 1837 on the marriage of the Duke of Orleans more than 20 people were trampled to death at the entrance-gates. The railings were then taken away and the ditch filled up. The usual time for regular drill is from 6 to 8 A.M., but reviews are frequently held in the middle of the day. In summer the dust on these occasions is intolerable. Spectators who station themselves on the Pont d'Iéna generally have a better opportunity of seeing the imperial and royal personages, generals, &c., than those posted on the ground. A portion of the area of the Champ de Mars was covered by the buildings of the Great International Exhibition of 1867, and nearly the whole of it by that of 1878.

**Chantilly**, 25 m. from Paris. A junct. stat. on the direct line of the Northern Railway, from Paris to Creil. Trains in 40 min.

H. du Grand Cerf, H. de la Pelouse, H. d'Angleterre. Forest always open; Stables (a fee) and Gardens (1 fr.) usually shown.

A town of 3500 Inhab. chiefly know for its *Races* in May, September and October, and its Château. A castle existed here in the 10th cent., which in the 14th descended to the Montmorencies, from whom it passed by marriage to the Condé family. The Grand Condé contributed much to its embellishment. Chantilly was constantly a scene of splendour and festivity until the Revolution, when the principal part of the château was pulled down, and the grounds occupied by squatters. At the Restoration the Duc de Bourbon, the last of the Princes de Condé, was reinstated. He lived in the Petit Château, passing a retired life there, saving money to buy out the squatters, and restoring the grounds. He was found hanging to a window-frame in his château at St.-Leu on 27 Aug. 1830; whether he had committed suicide or had been murdered has never been ascertained. By his will he left the Chantilly estates to the Duc d'Aumale, 4th son of Louis-Philippe; they were sold in 1852 with the rest of the property of the Orleans family, and purchased by or in the name of the partners in Coutts's bank. In 1871 the Duc d'Aumale was reinstated in his property. An English Protestant ch., St. Peter's,



was erected here in 1865. There are 600 or 700 English residents ; many of them jockeys, horse-trainers, &c.

On leaving the station there is a broad road leading past the end of the *pelouse* or turf to the utterly uninteresting town of Chantilly, at the farther end of which are the *Stables* and *Château* ; but the visitor had better take the path through the forest immediately opposite the station, and this will lead him at once to the château in a short mile. The *pelouse*, a very pretty green field, where the races take place, is more than  $\frac{1}{2}$  m. long, and about 400 yds. wide, and extends between the town and forest from near the station to the château. On the side next the forest is the Grand Stand, a large wooden building erected by the late Duke of Orleans. The racecourse is round this field ; and though the ground is not first-rate, it is the best in France, and Chantilly is the French Newmarket. About 300 horses are kept here ; the jockeys, grooms, stablekeepers, and trainers, form a kind of British colony at Chantilly. The turf will not bear much riding, and the horses train and exercise in the forest on sandy roads, which are occasionally harrowed to keep them soft.

At the end of the *pelouse* are three large buildings ; the highest and handsomest the *Stables* for 240 horses finished 1735, decidedly the part best worth seeing ; they remain a magnificent monument of the Condés and of the grand style of the 18th cent. In the hollow below are the *Petit Château d'Enghien*, looking like a row of ordinary houses, and built in the last cent. for the servants, and the remaining portion of the *Grand Château*, nearly surrounded by water. Behind the *Stables* are several large courts, one for dogs, one for the coach-houses, &c., and a riding-school, the whole out of proportion with the present château. Adjoining the stables is a large and stately church, after the style of Versailles ; and beyond the ch. a lofty unfinished gateway, called *Porte St.-Denis*, erected for ornament. Passing through this and following the road on the rt. is a bridge and the entrance leading to the château and parc or garden.

The original château was a regular castle of the 15th cent., of five sides, with huge round towers at the angles ; the upper part was pulled down at the Revolution, but the basement remains and shows clearly what the old castle was. The existing *Château*, surrounded on three sides by water, adjoins the old castle, and was built by the Constable Anne de Montmorenci ; it is called *La Capitainerie*. It is a Renaissance building, and contains the usual state-rooms : there is also an altarpiece by Jean Goujon from the ch. of Ecoeu. The Duc d'Aumale has rebuilt the S.W. wing, and is converting the *Château* into a residence to contain his valuable Library and other collections. The gardens (*parc*) are shady and pretty, and well worth a visit.

The Forest of Chantilly covers 5500 acres, and adjoins other forests of 2500 acres; it is traversed by straight roads, and contains two or three pretty lakes: the *Étangs de Comelle* are the principal. In the time of the Duc de Bourbon it was well stocked with game, as it still is with deer, roebucks, &c.

Chapelle Expiatoire, C 2, on the Boulevard Haussmann, and Rue d'Anjou St.-Honoré.

Mass at 9 A.M. Admission after 10 A.M. by a small fee.

This stands on part of the old cemetery of the Madeleine. Here Louis XVI. and Marie-Antoinette and also many of the Swiss Guards were buried, without any ceremony. In 1815, the remains of the king and queen were removed to St.-Denis, and the present chapel was begun by Louis XVIII., finished by Charles X. in 1826. It is admired, but is too much in the semi-classic taste of the Restoration, and may be said to be gloomy without being grand. The architects were Percier and Fontaine. An avenue of cypresses leads to a raised platform forming the atrium of the ch., which is in the Doric style and in the form of a Greek cross with a dome over the centre: the building is in imitation of an ancient sepulchre. Two groups of statues by Bosio, of Louis XVI. supported by an angel, and of Marie-Antoinette by Religion, the latter being a portrait of Madame Élisabeth, stand in the transepts, and on the pedestals are extracts in golden letters from the King's will and from the last letter of the Queen to Madame Élisabeth. Stairs lead to vaults, in which are cenotaphs to the King and Queen near where their remains were discovered.

**Charenton.** 6 m. S.E. of Paris. Lyons Rly., or omn. from Boulevard Beaumarchais.

A village at the junction of the Marne with the Seine, S. of the Bois de Vincennes, opposite to Alfort, where there is a large lunatic asylum for patients of the middle and lower classes whose friends can afford to pay for their maintenance. Those of the better classes are admitted on payment. Visitors are admitted Thursday and Sunday 12 to 4.

**Château d'Eau, E 3.** A fountain on the Boulevard St.-Martin. The original one, built in 1812, was transferred to the Cattle Market de la Villette, and the present handsome one, adorned with 8 bronze lions, was erected 1869, and copiously supplied with water. The space near it is planted with trees, and a flower-market is held here on Thursday. There was much fighting in this neighbourhood in 1848, and a bloody struggle with the Communists in 1871; a large barrack, the *Caserne du Prince Eugène*, for 3000 soldiers, has been built close by.

**Château des Fleurs**, in the Champs-Élysées (see Balls), near the Arc de l'Étoile. Opposite to this the assassin Pianori, on 28 April, 1855, discharged a pistol at the Emperor Napoléon III.

**Châtelet, Grand—Châtelet, Place du, D 4.** The civic fortress and prison of the burghers of Paris, and residence of the Prévôt de la Ville: afterwards for many years the seat of the Courts of Justice and a defence to the passage of the Pont au Change. It was pulled down in 1803, and the small square (*Place du Châtelet*) built on the site, with a fountain and column in the middle. The whole of this has, however, been entirely altered by the Imperial changes, and not one house of the old Place remains. The column has the form of a palm-tree, crowned by a gilt Victory, bearing the names of battles of Napoléon I., who raised it 1808. At the base is a fountain with statues of Prudence, Vigilance, Justice, and Force, from designs of Bosio. It has been moved a few yards from its old site, and elevated on a pedestal surrounded with sphinxes. It is nearly in the line of the Boulevard de Sébastopol. The pedestal consists of stone basins, with figures spouting water, &c. The Théâtre Lyrique has been erected on one side, the Théâtre du Châtelet on the other.

**The Châtelet, Petit.** The castle so called stood at the end of the Petit Pont as its defence on the S. bank of the Seine, opposite the old Hôtel Dieu. It was afterwards a prison, but has long been pulled down.

**Chatou**, a village on the rt. bank of the Seine, where it is crossed by the Rly. to St.-Germain. A little beyond commences the forest of Vésinet, which continues as far as Le Pecq, at the foot of the ascent to St.-Germain.

**Chaussée d'Antin, Rue de la, C 2**, extending from the Boulevard des Capucines to the Rue St.-Lazare, a wide, handsome, and fashionable street, formerly called the Rue Mirabeau and Rue du Montblanc.

**Chemin de Fer.** See *Railways*. **De Ceinture**, do.

**Chemists and Apothecaries.** See *Medical Men*.

**Choiseul, Passage, C 3**, one of the longest in Paris, leading from the Rue Croix des Petits Champs to the Rue Neuve St.-Augustine entirely occupied by shops.

**Churches.** There are 41 parish churches and many chapels in Paris. The following is a list of the most important, each being described under its name:— Abbaye aux Bois — St.-Augustin (modern classic) — Assomption — Belleville (modern Gothic) — \*Sainte-Clotilde (modern Gothic) — Ste.-Élisabeth — \*St.-Étienne du Mont (late Gothic and Renaissance) — \*St.-Eustache (Renaissance)

sance) — Ste.-Eugénie — \*St.-Ferdinand (modern classic) — St.-François d'Assise — St.-François Xavier, Boulevard des Invalides, begun 1861 (unfinished) to cost 108.000*l.* — \*\*Ste.-Geneviève (Italian) — \*\*St.-Germain l'Auxerrois (early Gothic) — \*\*St.-Germain des Prés (Romanesque and Gothic) — St.-Gervais (early Gothic) — \*\*Invalides (Napoleon's Tomb) — St.-Jacques du Haut-Pas (Italian) — St.-Julien le Pauvre (see Hôtel Dieu) — St.-Laurent — St.-Lazare — St.-Leu — St.-Louis d'Antin — St.-Louis en l'Île — \*\*La Madeleine (Classic) — Ste.-Marguerite — St.-Martin — St.-Médard (Gothic) — St.-Merri (Gothic) — St.-Nicolas des Champs — St.-Nicolas du Chardonnet — \*\*\*Notre-Dame, Gothic Cathedral — Notre-Dame des Blancs Manteaux — Notre-Dame de Bonne Nouvelle — \*Notre-Dame de Lorette (Basilica) — St.-Paul and St.-Louis — des Petits Pères — St.-Philippe du Roule — St.-Pierre de Chaillot — St.-Roch — St.-Séverin (Gothic) — Sorbonne (Italian) — \*St.-Sulpice (Classic) — St.-Thomas d'Aquin — La Trinité (modern Renaissance) — Val de Grâce — \*St.-Vincent de Paul (Basilica).

**Church.** Armenian, 12 Rue de Monsieur.

**Churches, English and Protestant.** The stranger should consult Galignani's Messenger for Saturday.

*Rue Daquesseau*, Faubourg St.-Honoré, B 2, Church of England, has replaced the chapel of the British Embassy. This is the most frequented Episcopalian ch.: service at 11½, 2½, and 7½ on Sundays.

*Avenue Marbœuf*, A 2, No. 10 Champs - Élysées, Church of England: service at 11, 3½, and 8. This was the first English Protestant place of worship in Paris. It was built at the expense of the Rev. Lewis Way (c. 1825) in the pseudo or Georgian-Gothic style, the interior consisting of a nave with gallery.

*American Chapel*, 21 Rue de Berry, Champs-Élysées: service at 11¼ and 3½.

*American Episcopal Ch.*, 14 Rue Faubourg St.-Honoré: service at 11 and 4.

*Evangelical and Wesleyan Service*, at 4 Rue Roquepine, adjoining 41 Boulevard de Malesherbes, on Sundays, at 12 and 7½; and on Wednesdays, at 7½ p.m.

*Congregational Worship*, 23 Rue Royale: service at 11 and 4½.

*Scottish Presbyterian*, at the small Chapel of the Oratoire, 160 Rue de Rivoli, adjoining the ch. opposite the gate of the Louvre: service at 11 and 3.

**Churches, French Protestant.**—These are divided into those supported by the State (*Temples*); and those receiving no aid (*Libres*). Amongst the former are:



*Calvinist (Réformés)*, Oratoire, D 3, No. 157 Rue St.-Honoré, near the Louvre, at 11½ A.M.; Panthemont; 106 Rue de Grenelle St.-Germain; La Visitation de Ste.-Marie, E 4; 216 Rue St.-Antoine; Batignolles, 46 Boulevard des Batignolles. *Lutheran (Confession d'Augsbourg)*, Carmes-Billettes, Rue des Billettes, E 3; Rédemption, Rue Chauchat, No. 5, D 2. Amongst the Free Churches are the Chapelle du Centre, 77 Rue Charlot, 11 A.M.; St.-Honoré, 23 Rue Royale, 10 A.M.; Tailbout, 42 Rue de Provence, at 12.

**Church, Greek.** See *Greek Church*.

**Circulating Library.** See *Introd.*: Reading Room.

**Cité.** See *Île*.

**Cités.** Ranges of buildings enclosed within gates, something like the Inns of Court in London, are so called, such as *Cité d'Antin*, *Cité Beaujon*, &c. *Cité Napoléon* (a model lodging-house).

**Clamart.** A village on a rising ground on the hills S. of Paris, which suffered severely during the Prussian bombardment of Paris, 1871. Cemetery of, in the Rue du Fer-à-Moulin, quarter of St. Marcel, off the Rue Mouffetard. Here is the principal dissecting-room and school of Practical Anatomy of the Faculty of Medicine.

**Clichy, Rue de, C 1.** Corner of Rue St.-Lazare: rt. a barrack; and still farther what was the principal debtors' prison in Paris, now closed. The street terminates in an open space (*Place de Clichy*) of the Boulevard Extérieur where stood the Barrière de Clichy, beyond which is the suburb of Batignolles. The statue of *Marshal Moncey*, who, with a detachment of National Guards, defended the Barrière against the Allies, 1814, was erected 1870, the day after the Battle of Weissenbourg.

**Closerie des Lilas.** (See *Balls*.)

**\*Clotilde, Ste., Ch. of, B 3,** in the Place de Ste.-Clotilde, off the Rue St.-Dominique. On the S. side of the river. The principal modern Gothic church in Paris; the twin towers conspicuous objects. Was begun 1846, M. Gau being the architect. The style adopted is that of the 14th cent.: the exterior is richly ornamented with statues, carving, &c., especially the W. front, which is flanked by 2 lofty crocketed spires 214 ft. high. The interior, 310 ft. long, 87 ft. high, consists of a nave, short transepts, and aisles, 4 chapels round the choir, a Lady chapel behind it, and 2 in the transepts. Though its dimensions are those of a cathedral, it looks poor and insignificant internally, and the exterior has neither the solidity nor the

picturesqueness always found in the old buildings.—*F.* On the wall enclosing the choir are bas-reliefs relative to the life of Ste.-Clotilde, at whose instance Clovis was converted, of SS. Valeria and Martial. The bas-reliefs round the nave and transepts represent the 12 stations or principal events in the Passion of Our Saviour. The chapels are decorated with frescoes by Lehman, Picot, and other painters; those in the Lady Chapel of the Life of our Lord are perhaps the best. The sculptures are by Pradier, Triqueti, and the best modern artists. Every window is filled with modern painted glass, chiefly by Lusson, from the designs of Galimard, &c., representing full-length figures of French saints; the rose-windows in the transept are very good. The roof is of iron. The whole edifice is said to have cost 320,000*l.*

**Cloud, St.** See *St. Cloud*.

**Clubs** do not occupy the same important position in Paris as in London life; there are, however, a considerable number of somewhat similar institutions called *Cercles*, where members, and friends introduced by them, find reading-rooms, dining-rooms, billiard-tables, &c. In many of them play is a principal object. The most aristocratic is the *Jockey Club*, on the Boulevard des Capucines, near the Grand Hôtel: others are, *le Grand Cercle*, 16 Boulevard Montmartre, for whist; *Cercle (Café) de la Régence*, 161 Rue St.-Honoré, for chess. More general clubs are, *des Deux Mondes*, 30 Rue Grammont; *de l'Union*, 11 Boulevard de la Madeleine; *des Chemins de Fer*, 22 Rue de la Michodière, Boulevard des Italiens, principally frequented by bankers and persons engaged in financial operations; the *Cercle Agricole* (commonly known as the *Club des Pommes de Terre*), Quai d'Orsay, near the Corps Législatif, composed chiefly of the Faubourg St.-Germain society, landowners, &c.; *Cercle des Arts*, 22 Rue de Choiseul; *Cercle des Champs-Élysées* (formerly *Cercle Impérial*), 5 Rue Boissy d'Anglas.

\*\*\* **Cluny, Hôtel de, and Palais des Thermes**, D 5, in the Rue du Sommerard, No. 14, close to Place des Ecoles and Boulevard St. Germain, S. side of the Seine.

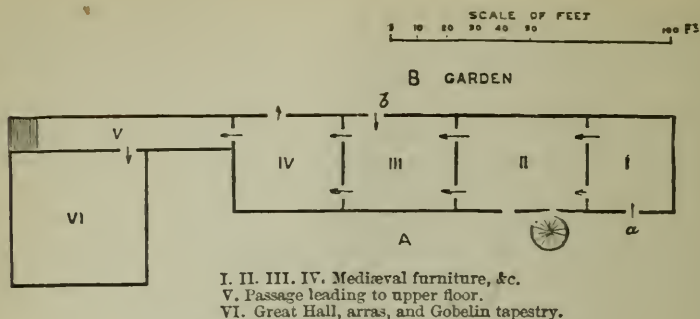
Open to the public on Sundays and holidays: to strangers with passports daily, except Monday, 11 to 4.30. *Catalogue* 2 frs. very useful.

This is unquestionably one of the most interesting sights in Paris, including the Roman *Palais des Thermes* and the mediæval *Hôtel de Cluny*, with the collections which have been placed in it.

The Emperor Constantius Chlorus is supposed to have built a palace here, of which the existing remains formed the baths, about the year 300. That the Empr. Julian was here proclaimed emperor 360 is nearly certain. Two at least of the early Frankish kings inhabited the Roman palace, and it seems to have been an important

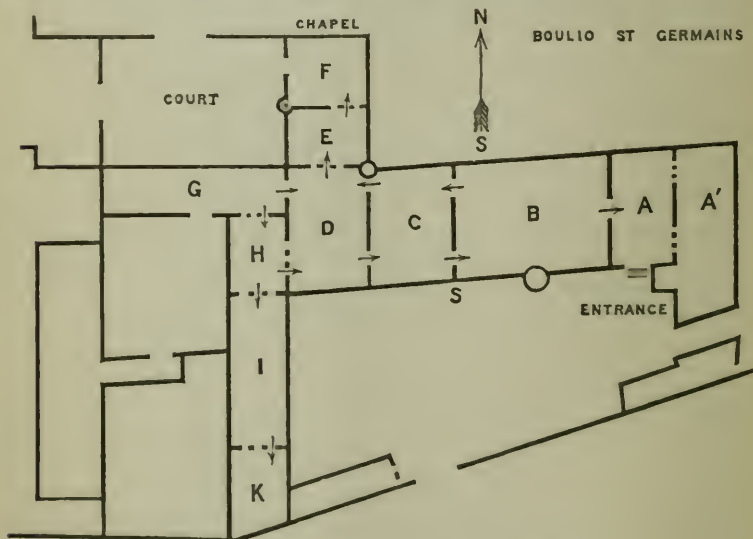
edifice in 1180 ; in 1310 it passed into the hands of the Great Benedictine Abbey of Cluny, which had much property but no house in Paris. Abbot Jeann, bastard of Bourbon, began the present Hôtel de Cluny, but died in 1485 : it was finished by Jacques d'Amboise towards the year 1515, and still remains one of the finest specimens of a semi-Gothic Renaissance mansion. The Abbots of Cluny seldom resided here, and often lent the hotel to members of the royal family. Mary, daughter of Henry VII. of England and widow of Louis XII., lived in it. The wedding of James V. of Scotland with Magdalene, daughter of François I., was celebrated here in 1536 ; the princes of the house of Lorraine afterwards made it their town residence. Having become national property at the time of the Revolution, some of Marat's party held their meetings in it. It was afterwards occupied by private individuals, and was falling into ruin when M. du Sommerard, an eminent amateur of mediæval antiquities, fortunately became its possessor in 1833, and it was his delight to fill the old rooms with mediæval works of art of every sort. At his death the nation bought the building and the collections for 20,000*l.* (1843), and at the same time the City made over the Palais des Thermes to the Government. Under Louis-Philippe the restoration of the building was undertaken, and great progress was made in the work during his reign. Since 1850 the restorations have been completed, and the hotel now presents an unequalled specimen, internally and externally, of a mansion of the 16th cent. It is, however, to be observed that, with the exception of the chapel, few of the apartments have preserved their original decorations. The rooms now contain upwards of 10,000 objects—a wonderful collection of ancient and mediæval carving, glass, pottery, metal-work, dresses, cabinets, furniture, gems, &c. There is a very good catalogue, by the son of M. Sommerard, the present director, sold at the entrance.

The battlements on the wall facing the Rue des Mathurins have been restored, and the staff and scallop-shell, the badges of Jacques d'Amboise, have been replaced. The body of the building, which faces the visitor on entering, is supposed to be the oldest part, and is almost Gothic in design, and richly ornamented. The double frieze and the balustrade above the first floor, with their grotesque carvings, and the magnificent dormer windows, deserve particular attention, and the chimneys are the finest of that date in Paris. The wing on the l. is much more richly ornamented. On the outer wall is a circle cut in the stone, said to represent the circumference of the great bell of Rouen. The entrance to the Museum is by a door (*a*) near the tower on the rt. In the first room (*11*) are some good wood-carvings, a few paintings, painted glass, Roman pottery, mediæval locks and keys, numerous Gaulic and Celtic arms



Museum at the Hôtel de Cluny—ground floor.

in flint and bronze, &c. There are 2 more rooms in this suite; in the 2nd (III) a good stone chimney, having over it a bas-relief of our Lord at the Well of Samaria. In the next (IV) are several paintings of the early French school. From here a doorway leads through a narrow gallery (v) out of which opens a large hall (VI), where are exhibited several large specimens of Flemish tapestry. The most remarkable objects in the



Museum at the Hôtel de Cluny—upper floor.

hall are the \*ecclesiastical robes, crosiers, &c.—one, found in a tomb at Bayonne, belonged to a bishop of the 12th cent. A temporary passage leads from this into a large hall filled with very fine well preserved state carriages of the 17th and 18th cents. A wooden staircase brought from the Palais de Justice, with



the arms and initials of Henry IV., leads from hall vi to an upper gallery (g) containing armour, old metal chests, measures, &c. Turning rt. are 3 halls (n, i, k) filled with old chests, furniture, Palissy and della Robbia ware, &c. From the first of these (n) we enter a room (p) with a bed and its furniture of the time of Francis I., and some illuminated MSS., and early printed books. The three rooms (c, b, a) which follow are more particularly designated as the Salles du Sommerard; in the first are several ivory triptychs and other sculptures; paintings of the early French and German schools, and some beautiful furniture in sculptured ebony. \*No. 1744, a set of chessmen in rock crystal, from the Garde-Meuble, said to have been given by the Old Man of the Mountain to St. Louis, &c. The large hall (b) forming the centre of the building contains the most precious objects of the museum: two large cabinets filled with Venetian glass, a very beautiful series of Limoges and early enamels, crosiers, reliquaries, &c.; a suite of these, the work of Pierre Courtois, representing heathen gods, allegories, &c., measure 5 ft. by  $3\frac{1}{2}$  in., and were executed for the Château Madrid. A magnificently bound volume adorned with precious stones; a richly-worked nightcap of the Emperor Charles V.; drinking-horns; a series of watches, clocks, and armillary circles. In this apartment is a fine Renaissance chimney with its furniture; and a series of 60 little figures, carved in wood, of the kings of France, made under Louis XIII. In the next room (a) is exhibited a portion of the lower jaw of Molière—a strange relic for such a collection; some Russian paintings of the Virgin taken by the French from a ch. at Bomarsund; a very curious altar-front in hammered gold (No. 3122), with reliefs of our Saviour and of SS. Benedict, Michael, Gabriel, and Raphael: it was given to the Cathedral of Basle by the Emperor St. Henry II. (d. 1024): the workmanship is very rude. In the centre of the room are placed 9 gold crowns of the 7th cent., found near Toledo in 1859, and supposed to have belonged to the Visigothic kings of Spain. The largest—that of King Reccesvinthus (A.D. 649)—decorated with sapphires, pearls, and emeralds, has a very elegant cross suspended to it. These crowns were probably hung over the tombs of the Gothic monarchs. Under 2 neighbouring glass covers are several valuable Reliquaries and Ostensoirs for containing the sacramental wafers and relics, bishops' crosiers and crosses, and (Nos. 3103 to 3112) some very fine gold Gaulish torques found in Ille-et-Vilaine, and pewter dishes with bas-reliefs of good workmanship. In the last room (a') is a good collection of French Faïences of the 17th and 18th cents. There are also upwards of 100 good specimens of Italian Faïences of the

15th and 16th cents. which formed part of the Campana Collection. Returning to the room containing the bed of Francis I. (D) opens the room of La Reine Blanche (E), which formed the sleeping-room of the widow of Louis XII., and so called because it was the custom for Queens of France to wear white mourning. There are four paintings of Virgins and Saints here of the early Florentine school, a Venus and Cupid attributed to Primaticcio, and (722) Mary Magdalene preaching at Marseilles, a view of the town in the background, painted by King René and his queen, a very handsome chimney-front in sculptured wood. The valuable collections of arms deserve minute inspection. From here we enter the \*chapel (F), 21 ft. on each of its sides, a gem of late Gothic architecture; the groined ceiling is supported by a central pillar. The chapel is somewhat imperfectly lighted by the painted glass windows on one side; several articles of church furniture, confessionals, choir-stalls, crucifixes, &c., have been placed here. The frescoes of the apse in which the altar is placed are the only ancient paintings actually belonging to the building. A winding staircase leads down to an undercroft of the same size and design as the chapel, where several fragments of sculpture have been placed. From this a door on the l. leads into the garden, crossing which we come to the

*Palais des Thermes.* The principal part of these ruins are supposed to have formed part of the baths erected towards the end of the 4th cent. by the Emperor Constantius Chlorus. The first, the largest hall, the *frigidarium* or cold bath, is a well-proportioned and lofty hall of brick, which, though bare and stripped of its stonework and ornaments, still strikes the visitor with admiration. It is 66 ft. long, 38 ft. wide, and 59 ft. high; on one side, but at a lower level, is the oblong cold bath. The remains of the leaden pipes, &c., may still be seen; the water was brought from Rongis beyond Arcueil, 4 m. off, traces having been discovered throughout of the aqueduct, and of the outlet for conveying the waste water to the Seine. In this hall have been placed some specimens of Roman sculpture; amongst others two altars, of the time of Tiberius, dedicated to Jupiter, found in 1711 under the choir of Notre-Dame, &c. Beneath are vaults and reservoirs, closed to the public. Beside this hall vast masses of brickwork belonging to the vestibule, tepidarium, &c., may be seen, all in ruins, and formerly enclosed by or buried in modern houses. In the garden are a portion of a Roman road, formed of polygonal blocks of Fontainebleau sandstone, several fragments of Gothic architecture, 3 Norman arches, a part of a ch. at Argenteuil, an iron cross from the summit of the ch. of St.-Vladimir at Sébastopol, and the

Gothic façade of the College of Bayeux, which stood in this quarter of Paris.

The remains of the Palais des Thermes, now standing in a public garden open to the Boulevards St.-Germain and St.-Michel, were formerly shut in by houses.

**Collège.** See *Écossais—Irlandais—Sorbonne*, &c.

**Collège de France**, D 5, Place Cambrai, on the Boulevard des Écoles, out of the Rue St.-Jacques. A large building of 1770, in the style of that period, but rather plain. In it numerous professors, chosen not uncommonly from amongst the most eminent men of France, deliver gratuitous lectures on all subjects connected with the higher branches of literature and science—mathematics, natural philosophy, natural history, general law, history, oriental languages, &c.

**Column of July.** See *Bastille*.

**Commerce, Tribunal de**, the first of the commercial courts of law, in front of the Palais de Justice, with very elegant façade, along the Quai Desaix, in the Renaissance style, completed 1866, with octagonal cupola. M. Bailly architect. The commercial courts are on the 1st floor, approached by a circular stair, on which are allegorical statues to Art, Commerce, Trade, &c. The large *Salle d'Audience* is a magnificent hall, decorated with paintings by Robert Fleury, relative to the four great epochs in the history of these tribunals; on the other side of the vestibule is the *Salle des Faillites*, with plain oak panelling; behind is a magnificent oblong court, surrounded by two ranges of porticos and colonnades of composite columns, and covered in by a glass and iron roof, supported on hermes caryatids. This building, which has cost upwards of 200,000*l.* sterling, is one of the finest and chastest of the modern edifices of Paris. The courts are open to the public, and sit daily, the judges being heads of mercantile houses of not less than 5 years' standing, elected for 2 years by the body of merchants from a list drawn up by the Préfet, and approved by the Minister of the Interior. The number of cases annually brought before the tribunal is nearly 70,000.

**Compiègne.** This town and rly. stat., of 12,281 inhab., lies 52 m. N.E. of Paris. It is situated on the l. bank of the Oise, a little below its junction with the Aisne. The best *Inns* in the town are the Hôtel de la Cloche, H. de France, and the H. du Soleil d'Or.

The Romans gave it the name *Compendium*, because their military stores were kept here. It has been a favourite residence of



the French monarchs from the time of Clovis. They often repaired hither to enjoy the pleasures of the chase in its very extensive park and neighbouring forest.

The Emp. Napoléon III. revived the ancient system of the Royal Chasses, and resorted to Compiègne every year, where he distributed a most princely hospitality to his numerous guests.

The *Palace* (open daily, 10 to 4), as it at present stands, is a building of the time of Louis XV., erected from designs of Gabriel. Napoléon I. added a splendid hall or gallery, with an arched ceiling, supported by twenty Corinthian columns, and adorned with allegorical paintings of Napoléon's victories, by Girodet: it was here that he received his bride Marie Louise, March 28, 1810. The interior is elegantly furnished. There are some good specimens of Gobelins tapestry in several of the apartments. On the ground-floor is arranged the *Musée Cambodgien*—a collection of antiquities brought from Cambodia, sculptures of Budda, the 7-headed leopard, elephant, monkeys—other divinities, bas-reliefs, &c. (see *Fergusson's Indian Architecture*). The *Gardens* are prettily laid out, and a sort of arbour, or berceau walk, 4800 ft. long, leads from them to the forest. The façade towards the forest is very grand.

Turning rt. on issuing from the stat., the bridge over the Oise is crossed, and, following the Rue de Solferino, the *Hôtel de Ville* (M. H.) is reached—a picturesque Gothic edifice, of the end of the 14th cent., surmounted by a Central beffroi, with side turrets of the 16th cent. restored. It contains a *Museum* of bronzes, pottery, enamels, armour, a bedstead of the time of Henri II., &c. The chapel has a carved oak altarpiece.

The *Ch. of St. Antoine* (M. H.) is a large edifice, of which the transepts date from 12th cent., the rest late Flamboyant. It has a disused marble font in the style of those of Winchester and East Meon. At *St. Jacques* the choir is of 13th cent., the chapels of the apse and nave 15th, the W. front 16th; the roof of the nave Flamboyant. In this ch. Jeanne d'Arc received the Sacrament, May 24, 1430.

The English *Church* of St. Andrew's, outside the town, was built by the Hon. Mrs. Russell Barrington, in 1868.

The *Forest* of nearly 30,000 acres, contains some fine oak timber.

Compiègne was once a strong place; it was before its *Walls* (still standing for two-thirds of their circuit) that the Maid of Orleans was made prisoner, her captivity ending in her ignominious and iniquitous death. She had thrown herself into the town, then besieged by the Duke of Burgundy, and had courageously headed the garrison in a sally across the bridge, when, in retreating, being last of the rear-guard, she found the town-gate



partly closed, and choked by the throng eager to escape from the enemy, who closely pursued them. In consequence of this, while endeavouring to protect the fugitives, and before she could obtain an entrance, she was seized by an archer of Picardy, and transferred to John of Luxembourg, from whom she was purchased by the English.

*Diligence* daily to Villers-Cotterets 20 m.; to Soissons, following the valley of the Aisne. Also steamer to Soissons, up the Aisne, 4½ hrs.; 3½ hrs. down.

7½ m. from Compiègne (omnibuses in 1½ hr. on the arrival of the train), at the southern border of the forest, is the village of *Pierrefonds* (*Inns*: H. du Château; Grand H. des Bains, open in summer; Grand Hôtel), to which an agreeable excursion (occupying 4 hrs.) can be made; it is in a lovely situation, crowned by the fine mediæval *Castle* (M. H.)—open Sunday and Thursday, 12 to 4—built in 1390 by Louis, Duc d'Orléans. Having become one of the strongholds of the Fronde, it was partially destroyed by Richelieu in 1617. It was bought by Napoléon I. in 1812: its massive towers, 100 ft. high, form a very picturesque object in the landscape. It was handsomely restored by M. Viollet-le-Duc in 1865, and occupied at times by the late Emp. Napoléon III., and the Empress Eugénie. A narrow lane on the l. of the Place leads up to the Donjon, reached over two stone bridges and a drawbridge. The decoration of the interior is splendid and appropriate: *obs.* the chimney-pieces in the great halls. The ancient armour was removed in 1872. The *Ch.* of Pierrefonds (M. H.) has an elegant bell-tower of the 16th cent., over a crypt of the 11th cent. There are some mineral waters in the village similar to those of Enghien, frequented during the summer, with good inns and lodging-houses, and several handsome villa residences. About 1 m. from the castle, on the road to *Altichy*, are numerous indications of the Gallo-Roman period, and at *Orrony* is a remarkable complete amphitheatre.

**Concerts** within doors, like our promenade concerts, are numerous. *Herz*, Rue de la Victoire; *Pleyel's*, Rue Rochechouart; *Sax's*, Rue St.-Georges; *Erard's*, Rue du Mail; Concerts des *Champs-Élysées* (Masard's), near the Palais de l'Industrie, from 1 May to 1 Oct., every evening at 8 p.m., 1 fr.), are amongst the most respectable. The open-air concerts in *Pré Catelan*, in the Bois de Boulogne, a large garden, very prettily laid out with grass-plots, flower-beds, trees, paths. The band performs occasionally in fine weather, and extraordinary fêtes are sometimes given. Admission, 1 fr. to 3 fr.

The six annual concerts given at the *Conservatoire de Musique* (see this heading) are of the highest repute, and consist of the best music of the great composers, Haydn, Gluck, Mozart, Beethoven, Mendelssohn, &c., executed in the most perfect and masterly style by some of the most eminent performers, vocal and instrumental. They take place once a fortnight from the 2nd Sunday in Jan. to the middle of April, with 3 supplementary concerts (Concerts Spirituels) in Passion and Easter weeks. They last 2½ hours. Subscribers' names are taken at the office of the *Conservatoire Nat. de Musique*, 11 Rue du Faubourg Poissonnière. Tickets are difficult to obtain except through subscribers.

The Union Musicale gives also good concerts. At the *Concerts Populaires* (of Padeloup) good classic music is well performed at the *Cirque d'hiver*, every Sunday at 2 p.m.

**Conciergerie.** See *Palais de Justice*.

**Concorde, Place de la, C 3.** This is without doubt one of the grandest and most imposing open spaces in any city, and is the culminating point of the splendour of Paris.

The history of this place is very remarkable. A little more than 100 years ago (1748), the *Prévôt* and *Echevins* of Paris obtained of Louis XV. permission to erect in the centre of this—then unoccupied space—an equestrian statue of his majesty in bronze, by Bouchardon. It was not put up until 1763, when the square was named *Place Louis Quinze*. At the angles of the pedestal were 4 figures by Pigale—of Force, Prudence, Justice, and Peace—which gave rise to a multitude of sarcastic epigrams, the best of which is,

“O la belle statue, O le beau pédestal !  
Les Vertus sont à pied, le Vice est à cheval.”

During a grand display of fireworks in honour of the marriage of the Dauphin, afterwards Louis XVI., with the Archduchess Marie-Antoinette, in May, 1770, a panic caused by the accidental bursting of a rocket among the assembled crowd caused such a rush and squeeze, that many thousand persons were precipitated into the surrounding ditches (filled up in 1852), and not less than 1200 lost their lives by being trodden under foot or smothered, while 2000 more were more or less injured.

On the day following the storming of the Tuileries (Aug. 11, 1792) a decree of the National Convention ordered the statue of Louis XV. to be melted into cannon and sous-pieces. On its pedestal was raised in 1793 a hideous colossal statue, painted, of Liberty, in clay, and the name of the square altered to *Place de la Révolution*.

Previous to this, however, near the spot now occupied by

the obelisk, the *Guillotine* was erected, Jan. 21, 1793, for the execution of Louis XVI. The scaffold was raised a few yards to the W. of the pedestal. The king commenced an address to the people, but was not allowed to finish it; on a signal from Santerre, who commanded the soldiers, the king was seized from behind, bound to the bascule, or setting-plank, and thrust under the axe. No sooner had the head fallen than the crowd rushed in to dip hands, pikes, or handkerchiefs in the blood. After a brief removal to the Place du Carrousel, the guillotine was again raised here permanently, from May 1793 to June 1794, during which time 1235 persons were executed here. Among them (July 17) was Charlotte Corday;—Oct. 16, Marie-Antoinette, the once beautiful queen, the most maligned of her sex, but innocent of all moral guilt; she preserved her calm dignity to the last; on the 14th Nov. she was followed by her cousin, Louis-Philippe Égalité;—on Nov. 9, Madame Roland, one of the leaders of the Revolution, also firm and resolute, whose dying words, in allusion to the hideous statue in front of her, were, “Oh! Liberty, what crimes are committed in thy name!”—and on May 10, 1794, Madame Élisabeth, sister of Louis XVI. Around the instrument of wholesale murder seats were arranged as for a spectacle, the front ranks being reserved for women—named *tricoteuses de la guillotine*, because they knitted and worked in the intervals of the sanguinary show. The blood thus shed like water remained in pools around the spot for the dogs to lick up, and on one occasion the oxen employed to drag a classic car in one of the theatrical processions of the Convention stood still in horror at the tainted spot.

After a temporary removal to the Place de la Bastille, and then to Barrière du Trône, the guillotine resumed its place on “the scene of longer triumphs” at the fall of Robespierre, who was beheaded here, July 28, along with 21 of his partisans, followed in 2 days by 82 more, chiefly the judges, jurors, and officers of the Revolutionary Tribunal and the Commune of Paris—the monsters who had themselves caused so great and inexpiable an effusion of innocent blood. (See Croker’s ‘History of the Guillotine.’)

In 1814, the Prussians and Russians, and in 1815 a part of the British army, were encamped on this Place.

After the Restoration a plan was suggested for raising a fountain on the spot where the scaffold of the King had stood, but Chateaubriand put a stop to it by the remark, that all the water in the world could not wash away the stains of blood shed there. At this time (1814) it was decided to restore the name *Place Louis XV.* instead of *Place de la Concorde*, which had been given to it in 1799; again changed in 1826 to *Place Louis Seize* in consequence of a



project of raising to that monarch an expiatory monument on the spot where he had fallen. The revolution of 1830 upset this plan—restored the name of Place de la Concorde (which it still bears)—and Louis-Philippe soon after appropriated the vacant space and historic site in the centre to the erection of

*The Obelisk of Luxor.* This magnificent monolith of red Egyptian granite (syenite) was one of 2, of like size and shape, which stood at the entrance of the great temple of Thebes (now Luxor), where it was erected by Rameses the Great, commonly called Sesostris, B.C. 1350; as is commemorated in the 3 rows of deep, sharply cut, and well-preserved hieroglyphic cartouches on its sides. Mehemet Ali, Pasha of Egypt, presented it to the French government, at the same time that he gave its fellow to the English, who have never taken the trouble to remove it. The removal of such a mass—weighing 240 tons—was a work of great difficulty and expense; but it was ably performed under the direction of the engineer Lebas, who had in his employ 800 men. After casing it in timber for safety, he lowered it by skilfully arranged tackle, and transported it across the sands to a vessel built expressly in France to transport it. In this it descended the Nile to Alexandria, whence a steamer towed it in safety to Cherbourg, where it arrived 1833. The elevation of the obelisk on its present site—a masterly operation of French engineering—took place 25th Oct., 1836, in the presence of Louis-Philippe and 150,000 spectators. A model of the ingenious apparatus employed may be seen in the Conservatoire des Arts et Métiers, and on the pedestal are cut, in gilt outlines, views representing the means adopted to remove and raise the obelisk to its present position. The *height* of this obelisk is 74 ft. 4 in.; its width 7 ft. 6 in. at the base, which rests on a block of granite from Brittany 13 ft. 2 in. high and 5 ft. 5 in. square; it weighs 500,000 lbs.; and the cost of transport and elevation amounted to 80,000*l.* Some one has taken the trouble to calculate that it cost the Government at the rate of 4 fr. the lb.! Near the top, which is unfinished, cracks are to be seen, and it is said that they are extending under the damp and variable climate of Paris.

From the obelisk radiate 4 noble avenues: W. the opening of the Champs-Élysées, terminated at the distance of 1½ m. by the Triumphal Arc de l'Étoile; E. the Rue de Rivoli and the Gardens and Palace of the Tuileries; S. the Palais du Corps Législatif, approached by the Pont de la Concorde over the Seine; and N. the Rue Royale, closed by the classic portico of the Madeleine, at the opening of the line of the Boulevards. The buildings on this side, divided by the Rue Royale, are the Ministère de la Marine, and on the other the Garde-Meuble. They were designed by the architect Gabriel, 1760,



and deserve admiration. Around the square are ranged 8 colossal statues of French cities—Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, Lyons and Marseilles by *Petitot*, &c.

The 2 *Fountains* which contribute so much to the splendour and ornament of the Place consist each of a lower basin of granite 50 ft. in diameter, with 2 smaller basins and statues of bronzed metal superimposed, surrounded by Dolphins, Tritons, and Nereids. The principal statues of the one represent the Seas of France; of the other, the chief rivers—Rhine and Rhône; attended by allegorical figures, emblematical of inland and maritime navigation, bearing the chief products of France. In March, 1871, the Prussians, conquerors of Paris, once more bivouacked for 2 days in the Place de la Concorde and Champs-Élysées. On May 21, 23, the Versailles Army fought and defeated, after a bloody struggle, the Communists, who had raised a formidable barricade across the Rue Royale, and great part of Rue Royale was burned down. In this fight the statue of Lille, and the cast-iron fountains were seriously damaged. The Place is about 1000 ft. by 800 ft. in extent.

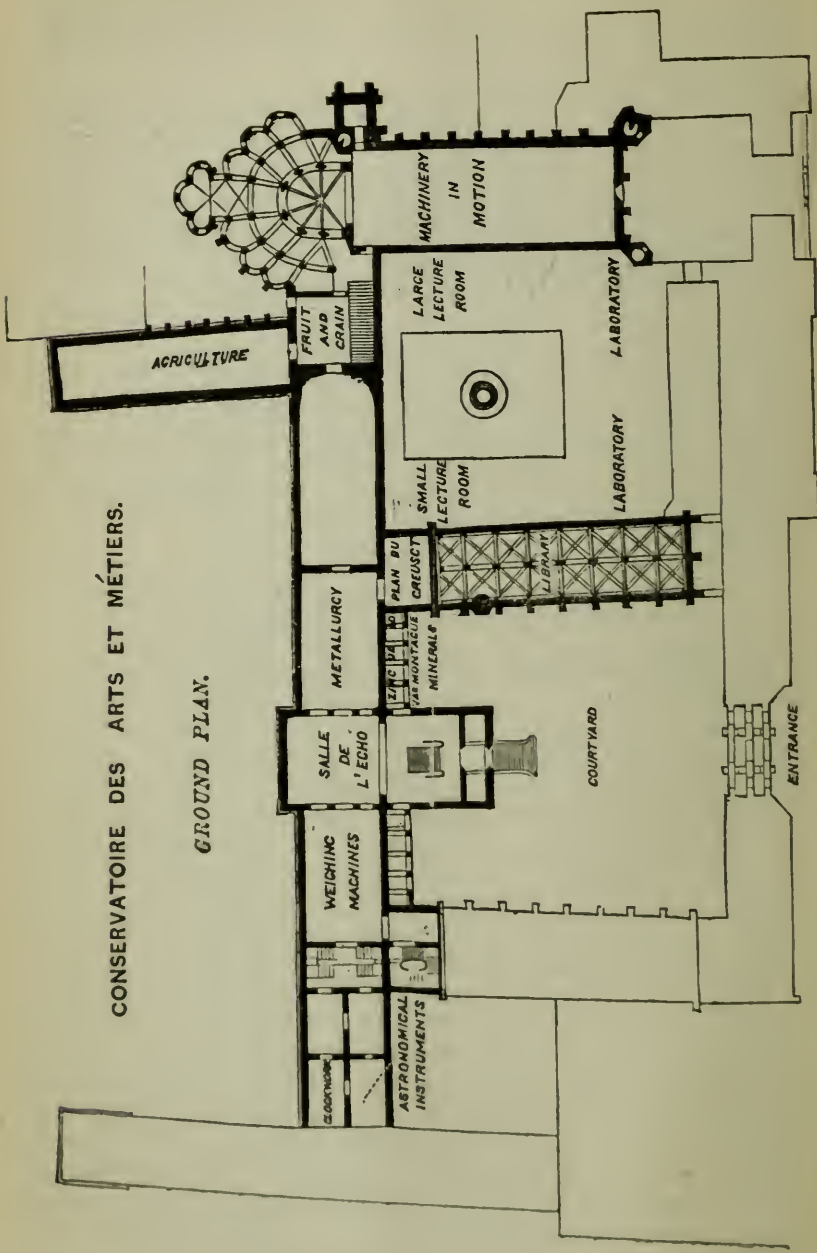
**\*\*Conservatoire des Arts et Métiers, E 3.**

No. 292, Rue St.-Martin. Admittance 10 to 4. Sunday, Tuesday, and Thursday free; other days 10 to 3 on payment of 1 fr.

The building is part of the priory of *St.-Martin des Champs*, one of the largest, wealthiest, and most learned of the order of St. Benedict in France. It was founded in 1060 by Henry I., and was originally, as its name indicates, in the fields, like our own St. Martin's, and was fortified in the 13th cent. with a wall and 21 towers—one of which still exists, towards the N.W. angle: beneath it is a fountain in the Rue St.-Martin. Towards the end of the 14th cent. it stood within the walls of Paris, but covered about 16 acres, great part of which was occupied by fields or gardens. Here judicial combats took place: one very celebrated in 1385, between La Trémouille, a Frenchman, and Courtenay, an Englishman. Here the bodies of the constable d'Armagnac and his friends were thrown in 1418. The priory was dissolved in 1789, the fortifications levelled, and the immense estates of the monks sold, except the conventual buildings, which remained national property. In the year 1798 the Conservatoire des Arts et Métiers was established here, and in 1802 the collection of models, &c., originally begun in 1775 by Vaucanson, was transferred to this building; in 1806 schools for workmen, children, and adults were added. Since the accession of the Emperor Napoléon III., vast additions have been made to this institution, the buildings have been entirely restored and remodelled, and the collections largely increased. It has a regular

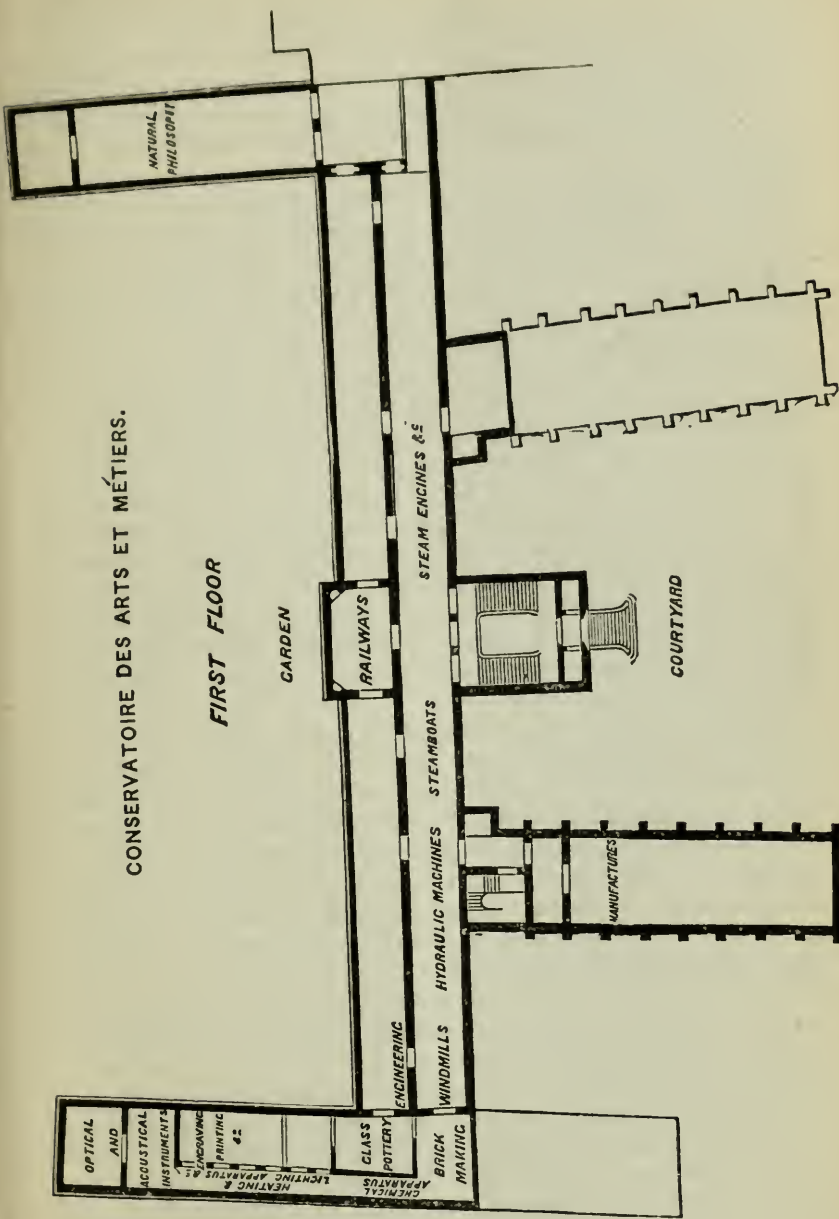
CONSERVATOIRE DES ARTS ET MÉTIERS.

GROUND PLAN.



CONSERVATOIRE DES ARTS ET MÉTIERS.

FIRST FLOOR



staff of professors, and is under the management of a council with a Director at its head; besides the collections there are lecture-rooms, laboratories, schools, &c., all gratuitous. The collection of models, machines, &c., is very large. The opposite side of Rue St.-Martin was in 1860 pulled down, and a handsome square opening on the Boulevard de Sébastopol was formed and planted with trees.

Having crossed the court, we enter the building by a vast and handsome vestibule; on rt. and l. are collections of agricultural products, grain, seeds, models of fruit, &c., beyond which is a hall, which is a sort of whispering-gallery (*Salle de l'Écho*), out of which open others, those on l. containing a collection of standard weights, measures, and weighing-machines; beyond here are several rooms dedicated to metallurgy, ores, furnaces for their working, &c. Turning back to the *Salle de l'Écho*, we reach the *Salle des Filatures*, containing models of looms, spinning and carding-machines, &c., of all ages and countries. To this room, on 13 June, 1849, a party of the extreme republican members of the National Assembly, after Gen. Changarnier had suppressed the demonstration against the expedition to Rome, adjourned under the protection of the artillery of the National Guard; a detachment of soldiers, however, entered the building, and the members sought safety in flight. Ledru-Rollin, Boichot, and others, jumped out of one of the windows into the garden. A few were caught and tried for treason.

Continuing to the rt., we come to a large hall dedicated to agricultural implements, many of them very rude, models of homesteads, anatomical models of the horse, and cattle, and a series of drawings and stuffed heads of different races of horned cattle, &c. Returning, and turning to the rt., we reach the old

*Chapel of the Priory.* This is one of the most remarkable Gothic edifices of Paris; it was founded by Henri I. in 1060: the choir is of the first part of the 12th cent., with a vault a little later; the nave was rebuilt about 1240. The arched vault with an open roof is modern. The whole building was almost in ruin in 1854, when it was partially restored and much over-decorated with painting. The chapel is now devoted to machinery in motion; a shaft worked by steam runs through it; there are also contrivances for applying hydraulic power for the purpose of proving newly invented machines. In the choir are several agricultural machines: a very barbarous one of the year 1770, intended for locomotion by steam, is worthy of notice. The roof is formed of brilliantly coloured tiles, and is very conspicuous on the outside. The façade



towards the street has been very judiciously restored, with its 2 elegant tourelles. Returning to the great vestibule by which we entered, and ascending to the upper floor, we come to a long gallery containing a very large collection of models of steam-engines, machinery for refining sugar, wood-cutting, paper-making, &c. In a small room to the rt., about halfway down the gallery on rt., is a collection of astronomical and mathematical instruments, mostly out of date, and curious only in the history of science. Farther on models of metal rolling-mills, presses, punches, steam-hammer, fire-engines, a large screw steamer complete, marine-engines and their separate parts, turbines, water-wheels, and models of workshops in different trades. Many of the models are beautifully executed. At the end of the gallery is a collection of everything connected with the manufacture of pottery, out of which opens a room filled with specimens of chemical products; beyond which collections of oil and gas lamps of all sorts; models of old pumping apparatus, and one of the celebrated Machine de Marly, which raised water for the fountains at Versailles. Collections of musical and of optical instruments. Turning back and keeping to the rt. are articles used in copperplate printing. Then a small collection of glass and pottery; the central piece of white Sèvres porcelain, with bas-reliefs, is a chef-d'œuvre. Parallel to the great gallery, but overlooking the garden, are a series of rooms containing a collection of tools and machines, used in the building trade, interspersed with which are models of everything relating to railways, locomotives, &c.; dynamometers and self-registering instruments. In a long gallery, forming the S. part of the building, is an extensive series of philosophical instruments; and, beyond, a room dedicated to clock-work, and the apparatus and tools used in its manufacture. The collection of chronometers and clocks here is very interesting in an historical point of view.

Forming one side of the entrance court on the rt. is the *Library*, formerly the *\*\*Refectory of the Convent*, and one of the best preserved and most beautiful specimens of the Gothic architecture of the early part of the 13th cent., having been erected about 1220, long before the Sainte-Chapelle. The interior is very fine, both for the original design and execution. It is 138 ft. long, 23 ft. wide, divided longitudinally by 7 slender pillars, supporting the double-vaulted roof. The windows are of the same early pointed, being composed of 2 lancet-headed apertures with a circular one above. They are now filled with very indifferent modern painted glass; the whole building was restored in 1850 under the direction of M. Vaudoyer. The pillars and the walls have been decorated in

true Parisian café style. The painting on the S. wall represents St. Martin; those on the E. the arts and sciences. On the N. projects the ancient pulpit from which prayers were read during the monastic meals, with a staircase in the depth of the wall leading to it. This is of the same date as the rest of the building, and is one of the oldest and best examples in France. The Library has 20,000 volumes, on subjects connected with the arts and sciences, and is open daily, except Monday, from 10 to 3, and also except Sunday and Monday in the evening from 7.30 to 10.

In another part of the building is the *Galerie des Brevets d'Invention*, or Patent Office, containing specifications of patents, all open to inspection. In the space between the chapel and refectory, once occupied by a smaller cloister, are 2 amphitheatres, or lecture-rooms, with chemical laboratories, well adapted for their purpose. Several lectures are delivered here on subjects connected with Industrial Art and Science.

**Conservatoire de Musique**, D 2, at No. 11 Rue du Faubourg Poissonnière, a celebrated institution founded by the state in 1784. Here many of the best French composers, Hérold, Halévy, &c., many eminent singers and actors, and many first-rate instrumentalists have been educated. There are usually about 600 pupils, most of them out-door, some of them boarded by the state. Every year there is a competition, and the successful candidate receives £120 a-year for five years, during which he must study in Italy or Germany. The concerts of the Conservatoire are in high repute. Nowhere are Haydn's, Mozart's, or Beethoven's compositions more effectively produced. These concerts are usually much resorted to. There is an interesting Museum of Musical Instruments at Rue Bergère, No. 2, attached to the Conservatoire, open on Thurs. and Sund., from 12 to 4. See *Concerts*,

**Consulate.** See *Embassies*.

**Corneille, Maison de**, C 3, 18 Rue d'Argenteuil. Here P. Corneille died 1684. A bust with a line from the *Cid* have been placed in the courtyard.

**Convents.**—There are numerous monasteries and convents in Paris. The principal for men are the *Sulpicians*, the *Jesuits*, the *Dominicans*, the *Foreign Missionaries*, and the *Oratorians*. Those for women, or nunneries, are mostly either educational establishments, such as the *Dames du Sacré Cœur*, 77 Rue de Varennes,

the most frequented and fashionable, and the *Dames Augustines Anglaises*; or societies of women devoted to attending upon the sick, such as the *Sœurs de St. Vincent de Paul*, 140 Rue du Bac, generally known as *Sœurs de la Charité*, numbering about 800. These admirable women perform the part of nurses in hospitals gratuitously, and will also supply nurses in private houses, for whose attendance a regular charge is made by the society.

**Corps Législatif, Palais du, B 3**, entrance from the Place du Palais Bourbon, on the S. side of the Seine.

Not shown without special permission.

This handsome building, at the S. end of the Pont de la Concorde, was begun by the Duchesse de Bourbon in 1622, and finished by the Prince of Condé in 1789, and was then called Palais Bourbon. It was confiscated in 1792, and afterwards was used for the sittings of the Council of Five Hundred. Napoléon's Corps Législatif afterwards occupied a part of it. The present handsome portico—one of the great ornaments of Paris, but unsuited to the building to which it is attached—was built in 1807. At the Restoration it was restored to the Prince de Condé; but the Chamber of Deputies sat there, and in 1827 the part used by them was bought by the government. After the death of the last Prince de Condé, the rest of the palace devolved to the Orleans family, and afterwards became the property of the State. It was in this palace that the Chamber of Deputies, or French House of Commons, sat from 1814 to 1848; here the Constituent Assembly of 1848 sat; and here the Corps Législatif of the second Empire held its meetings. On Feb. 24, same year, when the Tuileries was invaded by the insurgents, the Duchess of Orleans and her two children, separated from all the members of her family, ran across the gardens and bridge, took refuge in the Chamber of Deputies, and heard the abdication of Louis-Philippe debated, against which she attempted to protest. The mob, under Ledru-Rollin, invaded the building, and for some hours the duchess and her children were in great danger. At length they were conveyed to the Hôtel des Invalides, and soon afterwards escaped from Paris. On 4 May, 1848, whilst the Constituent Assembly were sitting, a mob burst in and filled the hall: the members, however, showed considerable courage, and kept their places for some hours; at length they were fairly expelled, Blanqui, Barbès, and Auber being the leaders of the mob. Soon afterwards strong bodies of troops arrived, expelled the insurgents, and the Assembly resumed its sit-



ting the same evening. The iron rails under the portico were afterwards put up to prevent a repetition of such revolutionary attacks.

The portico of 12 Corinthian columns facing the Place de la Concorde is 101 feet wide, raised on a broad flight of steps, and adorned with statues and bas-reliefs, some allegorical, some historical. Under it is one of the entrances, but the usual one is on the opposite side, in the Place du Palais Bourbon, under a handsome Corinthian gateway of the 18th cent. Within the gateway is a fine court surrounded by porticos, &c.

The interior consists of lofty halls, passages, &c., some adorned with statues, bas-reliefs, &c., others painted and gilt under Louis-Philippe. The principal rooms are—*Salon de la Paix*; the walls and ceiling painted by H. Vernet. *Salon des Conférences*, with many allegorical and historical paintings by Heim, grisailles, &c., and a handsome modern marble chimney-piece. *Salle des Pas-Perdus*; ceiling by Vernet. The hall where the Chamber of Deputies and the Corps Législatif sat (*Salle de Corps Législatif*) was begun in 1828, and finished in 1832.

The Imperial family, the Corps Diplomatique, &c., had separate tribunes like boxes in a theatre. The whole is profusely adorned with paintings and statues, allegorical and historical, none of any great merit. There is a *Library* of nearly 100,000 volumes, the ceiling of which was painted by Eugène Delacroix.

The Legislative Chambers were removed to Versailles—to be free from the control of the mob—1870. See VERSAILLES.

**Cour des Comptes.** See *D'Orsay, Palais*, &c.

\*\*\* **Denis, St.**, 6 m. N. of Paris.

Station on the Chemin de Fer du Nord (trains from Paris at 5 min. before the hrs., and from St.-Denis at 7 min. past the hrs.). The ch. nearly a mile from the stat. Omn. meets the trains. Omn. to St.-Denis from Paris every  $\frac{1}{4}$  hr. in 50 min., 40 c., from the Rue d'Enghien, behind the Porte St.-Denis. *Tramways*, 2 lines, Boulevard de Clichy and Boulevard de la Chapelle.

The town of 26,117 Inhab., chiefly workpeople, is uninteresting. Several inns and restaurants (*Du Grand Balcon* facing the Abbey), none very good. The sole object of a visit will be the celebrated *Abbey Church*.

A Benedictine Abbey was founded here in very early times, on the tradition that it was the burial-place of St. Denis; and from



the time of Dagobert 35 kings and 19 queens of France had been interred here. The ch. was rebuilt, for the 3rd time, by the Abbot Suger in 1144; but having been partly burnt down in 1219, the nave and transepts and upper part of the choir were rebuilt by St. Louis 1240-45, including the tower, which was destroyed by lightning 1837, nearly completed in 1846, and pulled down again as unsafe. The earliest (genuine) tomb is of the 13th cent., the latest of the 18th. From the time of Henri II. the leaden coffins of the kings were placed side by side in the vaults on iron tressels, and not interred. On 31 July, 1793, Barrère proposed to the Convention the destruction of the royal tombs. It was agreed "*d'effacer impitoyablement ces épitaphes superbes*": "And of the coffins of our old tyrants let us make bullets to hurl at our enemies." The decree for the destruction was most sacrilegiously carried into execution; the coffins were opened, and the remains thrown into pits dug outside the church—Henri II. and his queen in their robes, Henri IV. in a perfect state of preservation, Louis XIV. still recognisable. The body of Turenne, with the fatal bullet visible in it, was preserved and made an exhibition of; it is now in the chapel of the Hôtel des Invalides. Thanks to the exertions of Alexandre Lenoir, many of the relics discovered, and some of the tombs, were preserved and placed in a museum founded by him, in the Convent of Les Petits-Augustins, at Paris, from which they were brought back to the church. Napoléon I. restored the church to the purposes of divine worship, and spent large sums on its repairs; and on 13 Jan. 1817, the royal remains were disinterred with great care and solemnity and re-deposited in the vaults of the crypt. The restoration of the church was undertaken during the Restoration, but in such execrable taste that much of the work then done has since been removed. Louis-Philippe repaired and restored it in better taste; Napoléon III. made even greater improvements, confiding the work of restoration to the two greatest Gothic architects of France, MM. Lassus and Viollet-le-Duc. Of the 167 sepulchral monuments, 52 only are genuine, or belonging to this ch.; 53 are new or made up; the rest were brought from other churches. The German war stopped the restoration, and some damage was done to the ch. during the bombardment of the town by the Prussians, 21 to 28 Jan. 1871.

The W. front is very fine, having on the S. side an elegant bell-tower, surmounted by a double range of semi-Norman arches, and a low modern spire. Over the 3 circular portals are bas-reliefs now much restored, that over the central one representing the Last Judgment. This front, as well as the deep porch into which it

opens, is of Suger's time, 1144, and is a remarkable specimen of early Gothic architecture. The side doors are more pointed, and the reliefs over them modern, but probably copied from ancient ones.

The interior of the ch. is magnificent, especially since the restorations, so ably carried out by M. Viollet-le-Duc. The plan of the ch. is a nave of 9 bays with aisles and side chapels, transepts not projecting beyond the width of the nave, and choir with double aisles continued round the circular apse. The length is 35½ ft., width 90 ft., height 85 ft.

Entering by the S. W. door, we find in the 2nd chapel the monuments of Louis D. of Orleans and his wife, 1407. In the transept rt., round the nave, transepts, and choir runs an elegant triforium gallery; the painted glass in the windows of which, and of those above, representing kings and queens of France, is modern. The transepts have fine rose windows filled with modern painted glass; the other windows here represent different modern events connected with the abbey, such as the visit of Napoléon I., the funeral of Louis XVIII., and a visit of Louis-Philippe.

In the rt. or S. transept stands the *\*Monument of Francis I. and Claude of France*, one of the most magnificent tombs of the Renaissance, begun in 1550 from the designs of *Philibert Delorme*; the recumbent figures on it are those of the king, his wife, and children. In a handsome vase, covered with sculpture, was preserved the heart of the monarch. Beyond the transepts opens the fine choir; before the high altar is the entrance to the Imperial sepulchral vault. On one side is the mosaic portrait of Queen Fredegunda, formerly on her tomb. Near to this are monuments with recumbent effigies of Le Roi Dagobert and Queen, with a bas-relief representing St. Denis rescuing his soul from hell. Behind the high altar is the raised chapel which formerly contained the tomb of St. Denis, and farther back the Lady Chapel. The groining of the roof of the ch. throughout is very fine, grand, light, and elegant.

Beneath the choir is the crypt or subterranean ch., long made the receptacle for the desecrated tombs of royalty, now removed to the upper ch. This crypt (now closed) consists of an inner part or Martyrium, the most ancient in the building, and the only part not rebuilt by Abbot Suger.

Ascending the steps leading into the S. choir aisle, we are shown the tomb of the Constable Bert. du Guesclin—the champion of France against the English (d. 1380)—and of Constable Louis de Sancerre. The altar-piece, representing the Martyrdom of St. Denis near this, is by *Jaspar de Crayer*. The painted windows round the choir-apse are of the 12th century, and of good glass. The pavements and painted decoration of the vaults are modern.

*Tombs and Sepulchral Monuments.*—All the royal monuments stood originally in the church or in its chapels, but on the re-arrangement during the present cent. most of them were placed in the crypt, from which they are now removed. Near the high altar are the recumbent statues of Charles VII. and his wife, and painted standing effigies of Charles V. and his consort.

In the l. or N. transept are the \**Monuments* of Louis XII. and his queen, Anne of Brittany, executed at Tours by *Jean Juste* in 1591, and near it that of \*Henri II. and Catherine de Médicis, by *Germain Pilon*. On rt. of the lateral entrance to the ch. are several figures of sovereigns of the Valois race, and on the l. of sundry royal personages. In an adjoining chapel is the kneeling figure of Marie-Antoinette.

The earliest burials of the French sovereigns at St.-Denis appear to date from the time of St. Louis; from which period, until the revolution of 1789, most of the kings of France found their resting-places here. The earliest royal interments were those of Philippe and Louis, brothers of the sainted sovereign. The last occupants of the royal vaults were the Duc de Berry and Louis XVIII. ; Charles X. lies at Goritz, and Louis-Philippe was removed, 1876, to Dreux from Weybridge.

In the chapter-house, opening on the rt. of the choir, are some modern paintings of events relative to the hist. of the ch., by artists of the present cent., of very little interest as works of art, or for the scenes they represent.

There is an extensive view from the summit of the tower, but the ascent is not easy.

The door leading into the N. transept (the *Porte des Valois*) is very beautiful and well restored; over it is a bas-relief of the decollation of St. Denis. That of the S. transept has been built into the modern edifices of the adjoining convent, now the *Maison de la Légion d'Honneur*, and has long remained hidden. Judging from the fragment laid bare, it must have been very beautiful, and dates probably from the period of Suger's edifice.

St. Denis is the patron Saint of France, and upon the altar of this ch. Louis le Gros deposited the oriflamme, only unfurled when the king of France led his armies in person.

The Benedictine Abbey of St.-Denis was immensely rich, but the modern buildings, though handsome and extensive, present nothing remarkable. They are occupied by the *Maison de la Légion-d'Honneur*, an institution founded by Napoléon I. for the education of the daughters of members of the Legion of Honour.

A very large and handsome *parish ch.* nearer to the rly. stat. has been built by M. Viollet-le-Duc, in the Pointed Gothic style of the 13th cent., with a deep porch, surmounted by a Norman bell-tower, and transepts and choir.

**Denis, Rue St., D 3.** An ancient street in Paris, leading from the centre to St.-Denis, greatly widened since 1835. Until the Boulevard de Sébastopol was opened, this and Rue St.-Martin were the main arteries of Paris leading N. and S. on the rt. bank of the river.

**Dépôt de la Guerre, B 4. 71, Rue de l'Université.** The office of the Government Topographical Survey of France, corresponding to the English Ordnance Survey. Besides the collection of maps, &c., there is a most valuable *library* of topographical and military works, and a vast quantity of original correspondence of the successive Ministers of War with kings (particularly Louis XIV.), marshals, generals, the greater part of the first Napoléon's military despatches, &c. For permission to visit this, apply to M. le Directeur, always a general officer.

**Dépôt des Cartes et Plans de la Marine, C 5. 13, Rue de l'Université.** The Hydrographic office of the maritime surveys of France. Here all the French government charts are prepared, printed, and issued: there is a library of 28,000 vols. of voyages, travels, works on science generally, on nautical subjects, charts, maps, &c., and the archives of the surveys are preserved here. For permission to visit, make use of the library, &c., apply to M. l'Amiral Directeur, &c.



Dupuytren, Musée, D 5, in the Rue de l'École de Médecine; a large collection to illustrate pathological anatomy, begun by the celebrated surgeon whose name it bears; it is in the refectory of the Franciscan convent of the Cordeliers, or of St.-Côme, and is open daily except Sunday, 11 to 3, to students and medical men. At the entrance is the statue of Ambroise Paré, a celebrated surgeon of the time of Charles IX. See *École de Médecine*.

\**École des Beaux-Arts* (*School of Fine Arts*), towards the Seine, C 4. Entrance: 14, Rue Bonaparte. Open daily from 10 to 4.

This handsome building, erected 1820—Debret and Dubans, architects—as a school of art, occupies the site of the Convent des Petits Augustins, where in 1795 Alexandre Lenoir collected the tombs, &c., out of the churches desecrated during the Revolution, and called it *Musée des Monuments Français*. These were mostly sent back to their places after the Restoration, but a few interesting fragments remain, which deserve to be more generally known and visited (p. 171). On entering the court from the Rue Bonaparte, in front is seen a marble column in the style of Germain Pilon; the statue on the top is from the tomb of Card. Mazarin; on the l. along the wall are some remarkable sculptures of the 15th cent. from the Hôtel de la Trémouille. On the rt. the portal and part of the façade removed from the Château d'Anet, built by Henri II. for Diana of Poitiers, and executed by Jean Goujon and Philibert Delorme. The interior is fitted up to resemble the Sistine chapel at Rome, but is unfinished; it has some splendid pieces of woodwork from the Château d'Anet, and a screen of Doric columns from the same edifice. The roof is curious. At the farther end is a copy of Michael Angelo's Last Judgment. A cloister is filled with plaster casts. Returning to the court, in front is the façade of the Château of Gaillon, which was built in 1501, by Cardinal George d'Amboise, Archbishop of Rouen, an exquisite specimen of Renaissance architecture. The back of it is covered with mutilated statues, medallions, &c. Behind is the principal building, an elegant and handsome Italian front with two wings. Let into the walls round the inner court are numerous fragments from Gaillon and Anet. Some pilasters which stood in a sepulchral chapel of Philippe de Commines have carved on them curious symbolical subjects; a bas-relief representing the public penitence of some serjeants who had seized one of the monks in the year 1440. In another part of the court are remains from the old ch. of Ste.-Geneviève, 11th cent.; two doorways from Gaillon; magnificent tombs of the 14th, 15th, and

16th cents. In the centre a stone basin of the 12th from St.-Denis. In front of the modern building are copies by the pupils of the academy at Rome of some of the most celebrated ancient statues in the Museums there.

The interior is very spacious and handsome; there are galleries round the smaller court painted in imitation of Raphael's loggie at the Vatican; and numerous large rooms used for instruction, distribution of prizes, &c., containing works of art, none of extraordinary merit, with the exception of *Paul Delaroche's* celebrated \*\*painting in the Hemicycle, representing Apelles, Phidias, and Ictinus distributing prizes to artists of all ages and countries. It was injured by fire, and has been indifferently restored. This work is in wax, but produces in some degree the effect of a fresco. In one of the apartments is a fine chimney-piece by G. Pilon. There is also a large collection of models of many celebrated buildings of antiquity. Every year there is a competition of some 900 students, of whom about 150 are allowed to study here; these again compete, and two painters, one sculptor, and one architect are sent to Rome to study at the public expense. The front of the *École des Beaux-Arts* towards the quay was erected in 1862; the interior includes a large hall, where there are exhibitions of the works of pupils at home, and of those at Rome, sent hither at regular intervals. The *library* is open daily 12 to 4.

**École de Droit, D 5** (*School of Law*), on the Place du Panthéon, near Ste.-Geneviève. Here numerous professors lecture on the different branches of law; there are generally about 2000 law students in Paris. The building is of the semi-classical style; it was built in 1771.

### École des Mines, D 5.

Open Tuesdays, Thursdays, and Saturdays 11 to 3.

On the S. prolongation of Boulevard St.-Michel, occupying the old Hôtel de Vendôme, which has been enlarged. This establishment was founded in 1783. Lectures on mining, mechanics, chemistry, mineralogy, geology, and palæontology are given during the winter season. The collections of mineralogy, geology, and fossil organic remains are very extensive, and admirably arranged. The principal object of the establishment is the education of mining engineers, a certain number of pupils being admitted annually from the *École Polytechnique*, who become, after three years' study, government engineers of mines. The lectures on mineralogy, geology, and palæontology alone are public. At-

tached to the École des Mines are, a good *library*, open daily 11 to 3 with tickets from the director, and extensive chemical laboratories. The building was damaged by the Communists in 1871.

**École de Médecine**, D 4 (*School of Medicine*), Boulevard St. Germain, on the S. side of the river, not far from H. de Cluny. A foundation on a very extensive scale for teaching the medical sciences. There are upwards of 30 professors of the different branches, who deliver gratuitous lectures to the students; a library of some 50,000 vols. also open gratuitously; and collections of all kinds. There are usually about 1500 students, of whom about 240 annually attain the degree of Doctor (D.M.P.), and are then entitled to practise. The students have numerous preliminary examinations to pass, the fees for which, and on their diplomas, &c., amount to about £50.

The present building was finished in 1776, and is a good specimen of the semi-classical style of that period. Like other public buildings in France, it is on a large scale, and contains, besides schools, lecture-rooms, &c., a large *Museum of Anatomy* and *Materia Medica*, a collection of surgical instruments, &c., open to professional men daily. In the principal court is a bronze statue of the physiologist Bichat, a very poor work by David d'Angers. The library contains the archives of the school from 1324 to 1786. Attached to the École de Médecine is the École d'Anatomie Pratique (dissecting-rooms) in the Convent of St.-Côme, the Musée Dupuytren, and the Hôpital de Clinique, all close to each other.

**École Normale**, D 6, in the Rue d'Ulm, off the Rue St.-Jacques.

Shown on Thursdays by application to M. le Directeur.

A large and handsome building, finished in 1847. This is an institution for the training of professors for the public schools. It was founded in 1793, modified in 1830, and remodelled in 1852. There are about 100 pupils: each pupil must have taken the degree of bachelier-ès-lettres or ès-sciences, and to be exempted from military service must sign an engagement to devote himself to teaching for ten years. The pupils are admitted by competition, and are educated gratuitously, the course of study extending over three years.

**École de Pharmacie**, D 6, Rue de l'Arbalète, No. 17, for the study of pharmacy in all its branches. It has numerous professors, extensive collections of chemical and pharmaceutical objects, and chemical laboratories; the lectures are gratuitous. The *library* is open Monday, Wednesday, and Friday, 11 to 4; the *natural history* collections daily at the same hours; the *botanic garden* from 7 to 5.



**École Polytechnique**, D 5, in the Rue Descartes, near Ste.-Geneviève, with "a front remarkable for its elegance and appropriateness, and for its being out of the beaten path of design."—*F.* An institution founded in 1795, much altered in 1852. There are about 300 pupils, who are admitted by competition; and the French always mention the name with a sort of admiration for the talent which the admission and education are supposed to guarantee. The pupils must be under 20 on admission, and continue there 2 years; at the end of the time there is an examination, and they have the choice of entering certain government services according to the place they have attained. The pupils at the head of the list by order of merit generally select the schools of mines and of civil engineers (ponts-et-chaussées), the telegraphs, the military engineers (génie); tobacco manufactory, &c.; the artillery and staff corps of the army (État-Major) fall to the lot of the least advanced. The pupils are, or were, ardent politicians; in 1830 and 1848 they distinguished themselves on the insurgent side. The buildings occupy the sites of the colleges of Navarre Boncourt. They are very extensive. The professors are selected from among the most eminent men in the mathematical and physical sciences in France.

**Écossais, Collège des**, D 5, Rue des Fossés St.-Victor. Founded in 1333 in another part of Paris, but rebuilt by Robert Barelay in 1662 for the education of Scottish priests, but now converted into private dwellings and a school. In the chapel are monuments to James II., died at St.-Germain, 7 Sept. 1701, and to two Dukes of Perth and other Scotch Jacobites. The heart of the Queen of James II. is deposited here.

**Élysée, Palais de l'**, formerly *Élysée Bourbon* and *Napoléon*, B 2, Rue du Faubourg St.-Honoré. Residence of the President of the Republic.

Not usually shown without special permission.

This hotel was built 1718 for the Count d'Évreux. It was enlarged and inhabited by Madame de Pompadour, and her brother the Marquis de Marigny. Louis XV. afterwards made it a residence for ambassadors extraordinary; it was next inhabited and enlarged by the financier Beaujon; then by the Duchess de Bourbon, who gave her name to it, *Élysée Bourbon*. Under the first Republic it was devoted to balls and public amusements. Murat then inhabited it, and Napoléon I., who improved it, made it his residence, particularly after his last campaign. The Duke of Wellington lived here in 1814-15. Louis XVIII. gave it to the Duc de Berry; in 1830 it again reverted to the State. In 1848 it was the seat of the "Commission des Récompenses Nationales," previous to



the Emperor Napoléon III., on his election as president, taking up his residence here on 20 Dec. 1848, until he went to the Tuileries.

Here at a meeting on the night of 1 Dec. 1851, the President, Gen. St.-Arnaud, M. de Morny, &c., met and decided to depose the Assembly. In 1854-55 the present front to the Rue du Faubourg St.-Honoré was added, the Palace magnificently repaired, whilst it has been entirely insulated on the E. side by cutting the very handsome street, the Rue de l'Élysée, which runs from the Faubourg St.-Honoré to the Champs-Élysées. The interior presents the usual suites of splendid apartments, adorned with pictures mostly illustrating the history of Napoléon I. The rooms where he signed his abdication, and where he slept on his last night in Paris, still exist. M. and Madame Thiers held a few presidential receptions here, 1872, and it is now the town residence of the President of the Republic.

**Embassies: BRITISH.**—B 2, 39 Rue du Faubourg St.-Honoré; formerly the Hôtel Daguesseau, afterwards the residence of the Princess Borghese, sister of Napoléon I. One of the finest mansions in Paris: bought by the British Government in 1814 for a large sum of money. The Chancellerie, Consulate, and Passport-offices, are in the wing next the street, on rt. 10 A.M. to 3 P.M.

**UNITED STATES.**—45 Avenue Josephine; *Consulate*, 95 Rue de Chaillot. 5 Rue Scribe. 10 A.M. to 3 P.M.

**GERMANY.**—78 Rue de Lille; *Consulate*, 2 Rue St.-Florentin.

**AUSTRIA.**—9 Rue Las Cases. 1 to 3 P.M.

**BELGIUM.**—153 Rue du Faubourg St.-Honoré. 12 to 2 P.M.

**RUSSIA.**—79 Rue de Grenelle-St.-Germain.

**Enfants Trouvés ou Assistés, Hospice des, C 6. Rue d'Enfer, 74.**

Shown on Mondays and Thursdays.

Founded by St. Vincent de Paul in 1642. There was until 1840 a turning box, one part of which was open to the street; the child was put in, and a bell rung, upon which the box was turned round from the inside, and the child taken in, so that no one should know who had placed it there. This objectionable system has been abolished, and now any parent may abandon a child before a police magistrate, and the child is then received into this establishment. There are near 5000 of these children maintained at the public expense. Until they are 2 years old they are placed at nurse in the country. They were formerly kept at the hospital, when the mortality was frightful; it is now

considerably reduced. When the children grow up they are apprenticed out; the girls receive about 6*l.* as a marriage portion.

**Enghien-les-Bains** (10 m. Stat. on the Chemin de Fer du Nord), a pretty village, with mineral sulphureous springs, which has risen into popularity as a watering-place. There is a lake, with boats; and many pleasant walks and drives in the vicinity. There are several handsome villa residences in the vicinity, one of the finest being that of Princess Mathilde Bonaparte, at Saint-Gratien.

**Entrepôt des Sels**, E 2, opposite the Douane. A bonded warehouse for salt, which is a Government monopoly in France.

**Entrepôt Général des Glaces.** See *Glaces, Dépôt des.*

**Entrepôt, or Halle aux Vins**, E 5, on the Quai St.-Bernard, near the Jardin des Plantes.

\***Étienne du Mont, St.**, D 5, behind the Panthéon. A large and handsome ch., Gothic in form and arrangement, but with many classical details. This was originally a sort of chapel of ease to the convent of Ste.-Geneviève, which stood close to it. The present building was commenced in 1517, and finished in 1626. Part of the S. aisle is much older. A portion of the tower is of the 15th cent. The W. front was built about 1610, and is quite Renaissance; the general effect since the last restorations good. The interior is lofty and its arrangement singular, the round pillars which support the vaulted roof being strengthened by lateral arches, carrying balustraded galleries—probably designed for hanging tapestries—those in the choir being rendered accessible by beautiful *spiral staircases*. The side chapels are numerous, and contain many modern pictures. In a double chapel on the S. of the chancel is the tomb (6th cent.) of Ste.-Geneviève. It is generally surrounded by lighted tapers, and by devotees who have placed them there. The shrine which was inside the tomb and in which the relics were originally preserved was melted down at the Revolution, and the contents scattered to the winds. In the collateral of the choir are 2 mural epitaphs to Pascal and Racine, the latter written by Boileau. They were formerly in the ch. of Port-Royal, where these two great men were buried. The jubé or rood-screen, with its 2 staircases, of light open work, a poetical and beautiful conception, is an elaborate piece of carving by Biard. The organ is of the 17th cent. The painted glass in the windows is good, forming a series from the middle of the 16th cent. The 5 windows of the E. end are

the oldest. One of the finest is in the N. side aisle, over the chapel of St. John the Evangelist, and represents the Almighty, with the Lamb opening the sealed book. Some of them are by Jean Cousin; those in the chapel of Ste.-Geneviève, and that in the 4th chapel on the rt. of the nave, are handsome. Others are by Pinaigrier. In a chapel of the nave on the S. is a curious terracotta representation of the Holy Sepulchre of the 16th cent., and in the 3rd a list of all the great men whose remains lay in suppressed churches and religious houses which existed in such great numbers in the present parish of St.-Étienne du Mont.

**Eugène, St.,** D 2, Rue du Faubourg Poissonnière. A modern ch., built under Napoléon III., in the style of the 13th cent., by *Boileau*. The walls only are of stone, the columns and roof of iron, gorgeously painted. The windows are all of stained glass; the whole in very gaudy and café-like taste.

**\*Eustache, St.,** D 3, Rue du Jour, near the Halles Centrales. The largest church in Paris after Notre-Dame, attached to the largest and richest parish. It is unlike anything we possess in England, being a Gothic cathedral in size, plan, and arrangement, but entirely Renaissance in its details. It was commenced 1532, but was not finished until 1641; the original plan was however followed. The W. façade, in the classic style of the 18th cent., a Doric portal below, with a Corinthian gallery above, was begun in 1752, from the designs of Mansard. The exterior on the S. side towards the market, and the apse, is massive; it displays much stone carving of the Renaissance. The interior is 337 ft. long and 109 ft. high, and for its size and fine proportions is deservedly admired by all but the most rigid medievalists. The general plan is that of a Gothic cathedral with double aisles, out of which open the numerous chapels, but the pillars instead of being clustered are octagonal, broken into 4 divisions, with Doric, Ionic, Corinthian, and Composite pilasters: the tracery of the groined roof is bold, but of weak construction. 12 chapels round the choir and nave belonged to the families whose arms they bear. The chapels have been painted, in accordance with the original design, which was found in 1849 under the whitewash. The painted glass windows in the E. apse and transepts are of 1631. *Obs.* the numerous sepulchral monuments, the fine woodwork of the choir, except the *banc-d'œuvre* or churchwarden's bench, and the tomb of Colbert, removed during the Revolution, replaced in a chapel behind the choir. The general design of this monument was by Lebrun; the statues of Colbert on his knees, and of Religion and Abundance, are by Coysevox. The organ is fine.



**Ferdinand, Chapelle de St.**

Open every day from 10 to 5 for a small fee.

About  $\frac{1}{2}$  m. beyond the Arc de l'Étoile, in the Route de la Révolte on rt., close to the spot where the Duke of Orleans, eldest son of King Louis Philippe, was killed (13 July, 1842). The duke was in an open carriage, when the horses ran away and the driver lost all control over them. In attempting to get out he was thrown on his head and fractured his skull. He was carried into an adjoining house, and died there, a few hours after the accident, surrounded by his parents and family. He was buried at Dreux, but the king bought the house in which he died, and erected the present chapel from the design of MM. Fontaine and Lefranc. On entering the court in front, surrounded by cypresses, is an Atlas cedar, brought from Africa by the Duke of Orleans, and removed from Neuilly to this spot, where it was planted by his son the Comte de Paris. The chapel is in the form of a Greek cross, 53 ft. long and 22 ft. high. On the rt., opposite the altar of St.-Ferdinand, is a cenotaph, from the design of Ary Scheffer, the bas-relief representing the duke on his deathbed. Kneeling at his head is an angel, one of the last works of the duke's sister the Princess Marie; the rest of the group is by Baron de Triqueti. In the pedestal is a bas-relief representing France weeping. The stained glass windows were executed at Sèvres from the designs of M. Ingres, now in the Luxembourg gallery, and represent the patron saints of the different members of the Orleans family. The prie-Dieu of the Comte de Paris was worked by the Duchess of Orleans; that of the king by the Queen Marie-Amélie; that of the queen by her daughter the Queen of the Belgians. Behind the high altar is a fine Descent from the Cross, in marble, by Triqueti. In the sacristy, built on the spot where the duke expired, is a poor picture by Jacquand representing his death, with portraits of the royal family, the ministers, physicians, &c. The rooms now occupied by the keeper were formerly used by the royal family when they visited the church.

**Feuillants.** A convent founded in 1587, which stood between the Rue St.-Honoré and the Tuileries gardens, where the Rue Castiglione now runs; it has now entirely disappeared to make room for modern buildings. In the hall of this convent were held the sittings of the celebrated Club of the Feuillants, founded by Lafayette and Bailly in 1789 in order to counteract the influence of the Jacobins, and from time to time frequented by the less violent of them. The club and most of its members were swept away by the revolutionary torrent which they had endeavoured to stem.



**Firmin, St., Séminaire, E 5**, in the Rue St.-Victor. Used as a prison in the reign of terror. 90 priests were massacred here in Sept. 1793, and 4 men claimed and received pay from the commune for their work in the massacre.

**Fleuriste Jardin.** See *Passy*.

**Florentin, Rue St., C 3**, leading out of Place de la Concorde to the Rue St.-Honoré. Here stands the hotel St.-Florentin, later de l'Infantado, in which lived and died Prince Talleyrand, and where he received, in 1814, the Emperor of Russia. It was for many years a great centre of political intrigue under every successive government, and now belongs to Baron de Rothschild, and is let out in apartments.

**Flower Markets.** See *Marché*.

\*\*\* **Fontainebleau.** 36 m. A stat. on the Lyons Rly. 2 m. E. of the town of F. 18 trains thither daily, in 2 hrs. from Terminus on Boulevard Mazas, near Pont d'Austerlitz. This is one of the most interesting excursions that can be made from Paris.

Omnibuses meet the trains. *Inns*: H. de France et d'Angleterre, facing the Palace; Ville de Lyon; H. de Londres; H. de l'Europe; H. de l'Aigle Noir. Carriages, 2 horses, 4 fr. first hour; 3 fr. each following hour. 1 horse, 3 fr. first hour; 2·35 each following hour. Saddle-horses.

From the earliest times this was a hunting-seat of the kings of France, but it was under François I. that the present palace rose. Large additions were made to it by Henri IV., and Louis XIV. made an annual visit with all his court. Under Napoléon I. Pope Pius VII. was lodged here, and here Napoléon signed his abdication in 1814. Here, also, on 20th April, he bade adieu to his Guard on setting out for Elba; and here, on 20th March, 1815, he reviewed his soldiers on his return. The palace had been neglected by Napoléon and under the Restoration, but was repaired and beautified by Louis-Philippe: vast sums were spent upon it, and it is restored to something like its ancient splendour.

The *Palace* (open daily from 11 to 4 o'clock P.M.) is of vast extent. Louis XIV., and his suite of 300 gentlemen and ladies with their servants, were all lodged in it. The exterior is very irregular and not imposing in any part. There are 5 principal courts. 1. *Cour du Cheval Blanc*, or *des Adieux*, so called because Napoléon I. here bade adieu to his Guard on his departure for Elba, standing near the fer-à-cheval staircase. The rt. wing was rebuilt by Louis XV. The centre was begun by François I., and carried on by Henri IV.

and Louis XIII., repaired and altered by Louis-Philippe. It is 501 ft. long, 370 ft. wide. There were once buildings on the fourth side, pulled down in 1810. 2. *Cour de la Fontaine*, a large court with buildings on 3 sides and a piece of water on the 4th. Built originally by Serlio under François I., but so often and so extensively altered since that time that it is now impossible to give the exact dates of the buildings. 3. *Cour Ovale* occupies the site of the original castle, of which one turret only remains. The present court dates from François I. and Henri II., whose ciphers are to be seen repeatedly. The arcades are of their time, the gallery is of Henri IV. The *Porte Dauphine*, on the side where there are no buildings, is a very curious monument of the style of Henri IV. 4. *Cour des Offices* was built by Henri IV. 5. *Cour des Princes*.

The principal entrance to the palace is by the *Cour du Cheval Blanc*. On the rt. is the Conciergerie, where a guide must be obtained. The interior is entered by the horse-shoe staircase (*fer-à-cheval*), built under Louis XIII. Going up this staircase we come to *Vestibule du Fer-à-cheval*, remarkable for the carved oak doors added by Louis-Philippe. One door leads to the *Chapelle de la Ste.-Trinité*, built 1529, and decorated under Henri IV., redecorated under Louis Philippe. In this chapel were celebrated the marriages of Louis XV. and of the late Duke of Orleans, and the baptism of Napoléon II. The bronze statue of Charlemagne and that of St. Louis are by Germain Pilon. One arch of the old chapel of St.-Louis still remains.

Another door leads to the *Galerie de François I.* (built 1530), 200 ft. long, 19 ft. wide, a most beautiful specimen of the Renaissance, partly restored by Louis-Philippe, who, however, committed the error of raising the ceiling. A third to the *Galerie des Fresques*, or *des Assiettes*, built by Louis-Philippe, somewhat grotesquely ornamented with painted panels and a series of Sèvres porcelain plates. Adjoining this are the *Appartemens des Reines Mères*, so called after Catherine de Médicis lived in them. They were occupied also by Pope Pius VII. under Napoléon I. There is a very pretty view out of the windows of the antechamber. Then follow a suite of state apartments: the most remarkable are the *bedroom*, with the ciphers of Louis XIII. and Anne of Austria; and the *Salon*, with a fine piece of tapestry executed from the designs of Giulio Romano. It should be recollected that all these rooms were redecorated by Louis-Philippe, and that the furniture was collected by him from all quarters. Returning to the vestibule, another door leads to the *Appartemens de Napoléon I.*, afterwards inhabited by Louis-Philippe, a suite of magnificent rooms adorned

with Gobelins tapestry and mostly decorated and furnished under the Empire. In the Cabinet de Travail is the small table on which Napoléon I. signed his abdication. The *Salle du Trône* is a magnificent room, begun by Charles IX., enlarged by Louis XIV., and altered by Napoléon I. The following rooms were begun by Charles IX., and lead to the *Galerie de Diane*, nearly 300 ft. long, built and painted under Henri IV. No traces of the work of his time remain, however, the whole having been remodelled by Napoléon and Louis XVIII. in the heavy style of their time. The paintings are by Abel de Pujol and Blondel. We now come to the *Grands Appartemens*, another set of state rooms, dating from François I., but much altered by his successors, and almost remodelled by Louis-Philippe. The *antechamber* and *Salon des Tapisseries* were entirely redecorated by Louis-Philippe. *Salon de François I.* contains a chimneypiece and doors of François I., restored by Louis-Philippe. The ceiling and walls are also of Louis-Philippe's time. *Salon de Louis XIII.* is one of the most curious in the palace. Built by François I., decorated by Henri IV., when the curious series of pictures by Dubois were painted. Observe the cipher of an S and an arrow, an allusion to the name of Henri IV.'s mistress, Gabrielle d'Estrées (*des traits*). It was the bedroom of Marie de Médicis, and Louis XIII. was born in it. The *Salle de St. Louis* is the oldest part of the palace, but has been quite modernised. In it is an original statue, in relief, of Henri IV. on horseback. We now reach the *Galerie de Henri II.*, or *des Fêtes*, the gem of the palace. Built by François I. from the designs of Serlio, decorated by Henri II.; 100 ft. long, 23 ft. wide, and one of the most beautiful works of the Renaissance. The ceiling is of walnut picked out with gold and richly panelled; the walls are covered with oak carving, on which are designs in gold, and the panels are exquisitely painted by Abbate from the designs of Primaticcio. Restored under Henri IV., and again by Alaux le Romain in 1834. Throughout will be seen the letters H. and D., the cipher of Henri II. and his mistress Diane de Poitiers; with bows, arrows, and crescent-moons, the symbols of Diana.

We now descend to the *Chapelle St.-Saturnin*, built in 1534, where the old chapel of Louis VII. stood, remodelled repeatedly, and finally by Louis-Philippe. The stained glass windows were made at Sèvres from the designs of the Princess Mary d'Orléans, daughter of the king. Above it is the *Chapelle Haute*, built by François I., not shown. Adjoining the *Chapelle St.-Saturnin* is an immense dining-hall under the *Galerie de Henri II.*, built by Louis-Philippe.



Leaving this hall, under a staircase of François I., we come to the *Porte Dorée*, built by François I., and adorned from designs by Primaticcio, and leading from the Avenue de Maintenon into the Cour Ovale. The outside of this gate is gorgeously gilt and carved. We then enter the *Vestibule de St. Louis*, an ancient Gothic hall restored by Louis-Philippe. The rest of the palace is not shown, and in fact contains little worth seeing.

The *Gardens*, as we now see them, were laid out by Le Nôtre, and consist of the *Parterre* in the style of Louis XIV., with a large piece of water on one side; the pretty *Jardin Anglais*, a sort of shrubbery, planted in 1812; at the side of it is a large piece of water, in which are some huge carp said to be 200 years old. *Jardin de l'Orangerie*, a pretty garden between the town and the palace, not seen without special permission: on one side of it stands what was formerly the *Galerie des Cerfs*, now completely altered. At the end of this, in the angle between the Galerie de Diane and the main building, *Monaldeschi* was murdered in 1657, by order of Queen Christina of Sweden. *Le Parc*, a piece of ground of near 200 acres, of somewhat sombre aspect. The canal of Henri IV. passes through it, and there are one or two fine avenues. It will remind the English visitor of the grounds of Hampton Court. Here also is a large row of vines (*Treille du Roi*) covering a wall more than half a mile long.

*The Forest (Forêt) of Fontainebleau.* This will probably be found far more agreeable than the huge palace and its somewhat dull gardens. It covers 42,000 acres, and is more than 60 m. round. The best way of visiting it will be to hire a carriage and desire the driver to take you to the principal points of attraction: 3 h. may very easily be spent in this way. The walks are rather long, and the roads very difficult to find. The soil of the forest is sandy, and the district is traversed by eight or ten chains of rocks, very like those at Tunbridge Wells, seldom 100 ft. in height, but very picturesquely cleft and distributed. The rock which forms these eminences is called *Grès de Fontainebleau*, and it is supposed that the whole district was once covered by a stratum of this sandstone, which has gradually been worn away, leaving only the present eminences. Great part of the forest is barren and covered with heather, but much of it is wooded, and there are some magnificent trees, particularly oaks and beeches, which attain an extraordinary height. Since 1834 one-third of the forest has been planted with conifers.

Some of the points best worth visiting are—1. *Gorges du Houx*, a curious labyrinth of rocky masses, with several caverns among them. 2. *Nid de l'Aigle*, another rocky valley, with some remark-



ably fine oaks and beeches, especially two called *Charlemagne* and *Chêne des Fées*. 3. *Fort de l'Empereur*, the highest spot in the forest: Paris can be seen from it on a very clear day. 4. *Vallée de la Solle*. The path to this leads through some of the finest trees in the forest (*Gros Futeau*), called old in the time of François I.; then through rocks to the remarkable rock of *St.-Germain*, *Fontaine du Mont Chauvet*. 5. The *Gorges d'Apremont*, 5 m. from Fontainebleau, is one of the wildest spots in the forest; amongst the rocks is a cavern, resorted to by robbers in the reign of Louis XV. 6. The \**Gorges de Franchard*, near what was formerly a monastery, is perhaps one of the spots best worth a visit. There are near it a dropping well, huge masses of rock, and some caves. Here is also the only restaurant in the forest. 7. The *Gorge aux Loups* and *Mare aux Fées* are more distant excursions. For those who spend only one day here by far the best plan is to hire a carriage or take a guide. Those who remain longer should procure the excellent map and guide published by M. Denencourt, a gentleman of Fontainebleau, who has devoted his life to exploring the forest.

*English Divine Service* on Sundays at 3½ p.m., in the Rue de la Paroisse.

The best *general view* may be had from the \**Fort de l'Empereur*, a summer-house on a height, about ½ hr.'s walk from the Rly. Stat. It extends over great part of the forest, and over the valley of the Seine.

**Foreign Office.** See *Affaires Étrangères, Ministère des*.

**Fortifications.**—In the Middle Ages Paris was surrounded by walls; these were, however, levelled by Louis XIV., but various projects for fortifying it were entertained by Vauban 1689, and particularly after the invasions of 1814 and 1815, when the national vanity satisfied itself that had Paris been fortified it would have resisted the Allies until Napoléon could have collected a fresh army to repel them. Nothing was, however, done until 1841, when under Louis-Philippe and M. Thiers 5,600,000*l.* were expended on a complete system of fortifications, consisting of an *Enceinte continue* 22 m. in circuit, pierced by 65 entrances not fortified, but left open, replacing the 55 ancient barriers suppressed in 1860, and 16 *Forts détachés*. The works were executed in three years.

In 1870 these forts were armed, for the first time, with nearly 4000 guns; many marine guns were brought from Brest and Cherbourg. On September 19th the blockade of Paris was completed by the Germans. The *Forts* Mont Avron, Vanves, Issy, &c., were attacked and bombarded, and on Dec. 29th were surrendered to the Germans and occupied by them until March 7th, 1871, when

they were seized by the Commune, and the guns turned against the Versailles army, who could not succeed in recapturing Forts Issy and Vanves till May following. The results of the siege of Paris, 1871, proved that the old works were quite inadequate for the defence of the city against long-range cannon. By the advice of a Commission, presided over by Marshal Canrobert, 1874, the Government are constructing 17 new forts outside the old, so as to cover Versailles. On the rt. bank of the Seine—Forts de Comeilles, commanding the river to its junction with the Oise, of Domont, of Montlignon, of Montmorency, and of Stains beyond St. Denis; of Vaujours, covering the rlys. to Soissons and Strasburg; of Villiers, on the Marne, and of Villeneuve St. Georges, covering the Rly. to Orléans and Lyons.

On the l. bank—Forts Buttes Chaumont, of Palaiseau, in front of Secaux, of Chatillon, of Villiers, of Villeras, of St.-Cyr, commanding the approaches to Versailles, of Marly, of St. Jamme, and of Aigremont.

The circle followed by the new detached forts measures about 75 m., so as to exclude the possibility of their being enclosed by any army, however large, while their distance from the city equally prevents a bombardment, even by long-range rifled cannon. The new forts are provided with underground barracks instead of casemates. The ramparts rise but little above the ground.

**Fountains.**—From the geological nature of the soil of Paris there are few or no ordinary wells, and until lately there was no supply of water in private houses. Public fountains have therefore for ages been erected in the streets, and many of them are very ornamental. The *Château d'Eau*, 100 ft. high, set off with 8 Lions spouting water, is perhaps the most copious; those in the *Place de la Concorde* the handsomest; that of the *Marché des Innocents* is a beautiful specimen of Renaissance architecture and sculpture. It stands in an ornamental garden at the S.E. corner of the great Halles. The *Fontaine Molière*, Rue de Richelieu, with the statue of the great dramatist, designed by Visconti 1844, is opposite No. 34, the house where he died; and at the bottom of the street, on the Place du Théâtre Français, there are two other fountains. The *Fontaine St.-Michel*, near the bridge of the same name, on the Boulevard St.-Michel, is the largest (1859), but has been overdone with ornament. To these add the *Fontaine Cuvier*, near the Jardin des Plantes, the *Fontaine Louvois*, *Fontaine Notre-Dame*, behind the Cathedral, and the 6 circular basins on each side of the Rond-Point in the Champs-Élysées. See *Waterworks* and *Grenelle* (for Artesian wells); also *Château d'Eau*.

**François Xavier, St., C 4, or *des Missions Étrangères*.** A small ch. in Rue du Bac. Another magnificent ch. begun 1861 in Boulevard des Invalides, finished 1875, cost 108,000*l.*, bears the same name.

**François I., Maison de, B 3.** In the Cours la Reine, Champs-Élysées, corner of Rue Bayard, is a house built by François I. for his sister Margaret, at Moret, near Fontainebleau, removed stone by stone and rebuilt here, of course with considerable renovations. It is a quadrangular edifice; the front is covered with sculptures by Jean Goujon, and is a beautiful specimen of the best style of the Renaissance.

**Francs-Bourgeois, Rue des, E 3.** In continuation of the Rue Rambuteau, contains some of the fine hotels of the ancient nobility. At the corner is one of the few remaining tourelles of old Paris. Near this the Duke of Orleans was assassinated in 1407 by order of Jean-sans-Peur, the Duke of Burgundy, who was murdered in his turn by the Dauphin, son of King Charles VI., on the bridge of Montereau.

**Funerals.** See *Pompes Funèbres*.

**Galignani, Rue de Rivoli, No. 224.** See *Reading Rooms*.

**Garde-Meuble, A 3.** Rue de l'Université, 132, and Quai d'Orsay, 103, closed to the Public. A large establishment near the Champ de Mars, where the furniture, &c., for the National palaces is made and kept in store. Here are kept the Crown jewels, valued at 20,000,000 frs., and one part of it is the *Atelier de Sculpture*, an immense marble-yard with sculptor's studios.

**Gardens.** See *Jardin des Plantes, Monceaux, Jardin d'Acclimatation, Buttes Chaumont*.

**\*\*Geneviève, Ste. (or *Panthéon*), D 5.**

Open daily to visitors 12 to 5, including Sunday: to ascend the Dome (30 c.), or visit the Vaults (50 c.). Mass daily from 6.30 to 10.

On the S. of the river, upon the most elevated ground in Paris. The largest and finest ch. of the Italian style in Paris; the dome, of chaste and elegant design, is a very conspicuous object. It was built about 1764, at the instance of Madame de Pompadour, by the architect Soufflot, to replace the ancient church of Ste.-Geneviève, the patron saint of Paris, which stood where the Rue Clovis now runs. In 1792 it was converted into a "*Panthéon*" to "perpetuate the memory of illustrious citizens," according to the inscription placed upon its frontispiece, "*Aux Grands Hommes la Patrie reconnaissante*." In 1822 it was re-converted into a ch.; in 1831 to a *panthéon*; and in 1853 again restored to the purposes of religion. Some insur-



gents in the June insurrection 1849 took refuge here, and, having closed the doors, cannon were placed in front, and the shot fired against them went through the great W. doors and out through the wall behind the altar. During the Prussian bombardment of 1871, several shells passed through the dome and caused considerable injury. The building externally is 340 feet long, the highest point of the lantern 267 feet above the floor. Resembling St. Peter's in Rome and St. Paul's in London, it is inferior in size, but graceful and well proportioned, especially in the interior. The cupola of the lantern was painted by *Gros*, the figures of *La Patrie*, *La Mort*, *La Gloire*, and *La Justice*, on the pendentives, by *Gerard*. Copies of the frescoes by *Raphael*, in the Stanze at the Vatican, were placed round the walls under Napoléon III. The sculpture in the pediment above the portico was executed by *David d'Angers*, and contains many contemporary portraits. It represents France distributing rewards to her great men. Beneath the church is a vast series of vaults and solid arcades, supporting the floor, and containing tombs or cenotaphs of *Voltaire*, *Rousseau*, *Lagrange*, *Soufflot*, *Lannes*, &c. The entrance is on the S. side of the high altar, where is also the entrance to the dome, which is considerably higher than any other building in Paris, and commands a magnificent view.

\**Geneviève, Ste., Library (Bibliothèque de)*, D 5, Place du Panthéon, on the N. of the ch. of that name (open free daily, 10 A.M. to 3 P.M., and from 6 to 10 P.M.); worth a visit as a fine room; a plain building externally, "but free from the pretension of columns and pilasters," covered with the names of celebrated authors; it was erected in 1850. Open the door and go up the stairs, which lead into the library, a very handsome and cheerful apartment, about 300 feet long, 60 feet wide, and upwards of 30 feet high; remarkable for its fine framed roof, supported by iron columns. It contains 160,000 volumes—law, divinity, classics, and general literature—and 3500 MSS. of the 11th to the 17th cent., some illuminated, in an apartment on the ground-floor. Between the two doors is a good specimen of Gobelin tapestry from a cartoon of *Balze*: *Study surprised by Night*. The books are arranged round the room and down the middle; and between the bookshelves are rows of tables, containing seats capable of accommodating 420 readers. It is the only library in Paris accessible after dark; in the evening it is lighted with gas and every seat filled. There is a large collection of engravings. This library, being in the centre of the students' quarter, is more resorted to than any other by those of the law schools, especially in the evenings.

*Geneviève, Ste., Monastery of*, D 5. At the E. of the church of *Ste.-Geneviève*, now in part occupied by the *Lycée Henri IV.*



Founded by Clovis on the hill above the Palais des Thermes, and dedicated by him to St. Peter and St. Paul. In the 9th cent., however, it was called Ste.-Geneviève, from the patron saint of Paris. The ch. of the 13th cent. was pulled down in 1807; but the most interesting objects were carefully preserved and distributed, and accurate drawings made of the whole. The bell-tower still remains; tho base is of Roman masonry, the upper stories are of the 14th and 15th cents. The conventual buildings have not been much altered. The very interesting refectory of the 13th cent. is now used as the chapel of the Lycée Henri IV. In the sacristy is a statue of Ste.-Geneviève, which stood between the great doors of the ch. The old library, in galleries 300 ft. long, in the upper story of the buildings, still remains, though the books have been removed. Between this and the church of St.-Étienne du Mont was a burying-ground, in which the remains of many of the family of Clovis were discovered some years ago.

**\*\*Germain l'Auxerrois, St., D 4,** opposite the E. front, or grand colonnade, of the Louvre: it is the parish ch. of the Court, where the members of the royal family were usually baptized. The ch. was founded by Childebert, but no part of the existing edifice is older than the 12th cent. The base of the tower is of that date, the choir and apse early in the 13th cent.; the nave and chapels, of the 15th and 16th cents., have been much altered. The ch. had formerly a cloister annexed to it, in which Admiral de Coligny was wounded two days before the Massacre of St. Bartholomew. The bell of St.-Germain l'Auxerrois, now in the Palais de Justice, gave the signal for that frightful massacre (24 Aug. 1572). In 1617 the mob broke into the ch. and dragged out the body of Marshal d'Ancre. In 1745 the interior was horribly disfigured by an attempt made with the sanction of the Academy of Fine Arts to Italianise it. On 14 Feb. 1831, whilst a mass was being celebrated on the anniversary of the death of the Duke of Berry, a mob broke in and sacked the ch. It remained abandoned until 1838. Under Louis-Philippe it was restored at a lavish expense, but not in the best taste. The exterior of the nave is of the 15th cent., and displays a picturesque assemblage of gables, flying buttresses, grotesque gargoyles, &c. The angel on the top of the W. gable is by Marochetti. The porch was built in 1435, and is the work of Maître Jean Gausse. Its vault, under Napoléon III., was painted in the Early Italian style. All the decorations and statues of the porch, except those of St. Francis and St. Mary, are modern, and not very good. The portal of the central door is of the first half of the 13th cent., and retains its original statues and reliefs—the

prefect who condemned St. Vincent, and several demons in remarkable postures. In the arch is a Last Judgment in three scrolls. In the first, l. Abraham holding three souls in a cloth, angels and devils. In the second, l. the wise virgins, rt. the foolish virgins. In the third, the apostles with the instruments of their martyrdom. The interior of the ch. is 254 ft. long, 127 ft. wide at the transept. The double aisles on each side are gloomy. The chapels are of the 16th cent., but the whole has been so frequently altered by rebuilding, alterations, and restorations, that the visitor can scarcely trust any part of it. The paint and gilding are modern. The rose-windows of the two transepts, four of the N., and two of the S., are of the 15th and 16th cents. The others, in the chapels below and in the choir, are modern and in very brilliant glaring colours. A marble font (1846), and the holy-water basin in the transept, from a design of Madame de Lamartine, are by Jouffroy.

The Lady chapel, occupying the length of 4 arches on the S. side, forms a complete ch. in itself. The altarpiece is of the 14th cent. In the chapel of N.-D. de la Compassion, 4th on l., is a Flemish altarpiece elaborately carved. The seat of the royal family (1684), and the rails of the choir, are good specimens of the 18th cent. The numerous monuments which once filled this ch. have nearly all been destroyed and removed: those of two of the Aligre family still exist in the ch. of St.-Landry. In vaults made 1747 are quantities of bones regularly arranged in chapels. Until 1856 this ch. was almost entirely surrounded by houses. The handsome octangular bell-tower adjoining it on the N. is modern, and added to fill up the space between the ch. and the building N. of it, in the style of the Renaissance, the Mairie of the 4th Arrondissement.

In the *Rue des Fossés St.-Germain*, others say *Rue de Béthisy*, now *Rue de Rivoli*, No. 114, the Admiral Coligny was murdered on St. Bartholomew's night, 1572. House destroyed.

**Germain-en-Laye, St.**, 15 m. from Paris; half-an-hour by rail.

*Railway:* Terminus, 124 Rue St.-Lazare (the same as the Havre Rly.). The last mile of the railway, after crossing the Seine at Le Pecq, by 2 bridges, is up a steep incline, on a viaduct of 4 arches, and leads, through a double tunnel under the Terrasse and Parterre, into the town. There is a fair *Café* and restaurant close to the station, and near to the château and church, and a better one on the Terrace, in the Pavillon of Henri IV., where there is also an hotel.

This town has 23,000 Inhab., and is visited for its royal château (now a museum) and forest. There was a castle here from the time of Charles V.; it was enlarged by Francis I., and until Versailles was built, it was the favourite residence of the kings of France—Francis I., Henri II., and Henri IV.

The Gothic château of François I., close to the Rly. Stat.,

including the older donjon, was hurriedly encased in an ugly brick exterior, by Mansard, for Louis XIV., who nevertheless deserted it, because the view from its windows embraced the tower of St.-Denis, in the ch. of which abbey was the burial place of French kings. It was assigned by him to James II. of England as his residence, and there he kept his melancholy and poverty-stricken Court and died. The château, after having been converted successively into barracks and a military prison, had been for some years abandoned, when the Emperor Napoléon III., 1862, decided on restoring it and converting it into a

*\*\*Museum of Non-Historic, Gaulish, and Romano-Gaulish Antiquities.* To prepare it for this purpose, the Mansard casing has been pulled down, and the inner core of Francis I. brought to light and restored, including the older donjon and royal chapel. In the apartments thus laid open are now arranged plans and surveys made by Napoléon III. in aid of his researches for the 'Life of Cæsar,' of the sites of Bibracte, Alesia, Laumes, Uxellodunum, Avaricum, Cæsar's camps; also coins, arms, swords, found by his excavations; models of catapults, Roman galley, &c. On the upper story are placed the products of caves, &c., in the south of France, Dept. Dordogne; flint instruments, carved bones, reindeer horns, &c.; the collection of flints formed by M. Boucher de Perthes at Abbeville; models on scale of the Celtic monuments of Brittany and other parts of France, with objects dug up from beneath them. The Gaulish and Celtic antiquities in the Louvre and other government museums have been transferred hither, with the collections of Northern antiquities presented by the King of Denmark. It is open Sunday, Tuesday, and Thursday, 11½ to 4. On other days 1 fr. payment.

Henri IV. built another palace at the end of the terrace, in which Louis XIV. was born, of which nothing now remains but a brick pavillon occupied by a restaurant. The *Parterre* is a pretty garden, with flower-beds (the roses particularly fine), shady walks, &c.: entrance close to the station on l.

Adjoining is the *\*Terrasse*, entered from the *Parterre*, a magnificent walk or drive 1½ m. long, and 115 ft. wide, shaded by trees, and commanding a very fine view of the plain of Paris. At the back of the *Terrasse* *\*the Forest* extends over 10,000 acres. There are many walks and drives in it. The best way of seeing the forest will be to hire a carriage for a drive—2 frs. an hour 1 horse; 2 frs. 50 c. 2 horses.

In the first chapel on rt. in the *Parish Church* is a monument to James II. of England, erected by George IV.

*English Protestant Service* on Sundays at 11½ and 4.



\**Germain des Prés, St., C 4.* Rue Bonaparte, about halfway between St.-Sulpice and the river. The Abbey to which this ch. was attached was founded by King Childebert, A.D. 550, at the suggestion of St. Germanus, in the midst of the meadows (Prés) extending along the l. bank of the Seine. Down to the end of the 17th cent. the meadows extending W. of the Abbey along the banks of the Seine, and belonging to it, were the favourite resorts of the monks and of the students of the University, from which they were styled *Le Pré aux Clercs*. Most of the Merovingian monarchs of France in the 6th and 7th cents. were buried in the ch. of St.-Germain; but their tombs were rifled at the Revolution, and a few only of their monuments are now preserved in the ch. of St.-Denis. By the piety of royal and noble donors, the Abbey became largely endowed with landed estates, including that extensive area now occupied by the Faubourg St.-Germain. The buildings spread so extensively that they became of themselves a little town; the line of its outer ramparts is now nearly marked by the Rues de l'Échaudé, St.-Benoît, Ste.-Marguerite, now Rue Gozlin, and Jacob. The Rue de l'Abbaye cuts across the site of the Great Cloister. In the 17th cent. the discipline of the order of St. Benedict was reformed, and this Abbey became possessed by the Congregation of St.-Maur. One of the results was the series of learned monks of that congregation whose works have enlightened the world. The abbot always enjoyed high privileges, including that of jurisdiction over life and property in a large district. To this end a *Prison* was attached to the Abbey, which, in the days of the first Revolution, became the scene of the revolting massacre of Sept. 2, 1792, which commenced here. A band of 300 armed assassins was despatched hither by the municipality expressly to clear out the dungeons crowded with prisoners. The prisoners were hurried before a mock tribunal under one Maillard, and without trial or proved offence thrust out to the brutal mob assembled round the doors, to be hewn in pieces by their sabres and bayonets. Billaud-Varennes harangued the assassins, and promised them a louis each for their services out of the funds of the Commune; and Marat followed, chiding them for their slowness at the work. The prison of the Abbaye remained until the improvements of 1864-55, when it was demolished. It stood at the E. extremity of the Rue Gozlin.

Nothing but the ch. and part of the abbot's house remain of an establishment rendered so celebrated as a seat of learning by the works and names of Mabillon, Montfaucon, Bouquet, Calmet, Félibien, &c.

The *Ch. of St. Germain* is amongst the oldest in Paris, and the only considerable building remaining in it in the Romanesque style. The



exterior is plain and simple—nearly hidden by the surrounding buildings; indeed, the only view of the E. end is from the abbot's garden, from which the fine pointed arches and flying buttresses of the choir, and the base of the S. tower, are well seen. The existing edifice retains nothing of the original one of Childebert except some early capitals and shafts of columns built into the choir and apse—indeed, nothing older than the first part of the 12th cent.; the choir and apse dating from the latter half of the 12th; the short Gothic transepts are of the 17th cent.

A square tower with round arches rises at the W. end, in the base of which is the portal. The pointed doorway is of the 12th cent., as are parts of the tower, though part of the tower masonry is as old as the Carolingian era (9th cent.). Over the entrance is a rude bas-relief of the 12 Apostles, but it is hidden by a barbarous porch of the 18th. There were formerly two other towers at the angles of the choir and transepts, which were in great part pulled down in 1822. The interior is 214 ft. long, 69 ft. wide, 62 ft. high. During the Revolution it was turned into a saltpetre manufactory, and so injured that thorough repairs became necessary, which were begun 1820–26, and continued down to 1836; most of the painting and gilding was added between 1852–6. The result is that much of the nave is modern; the vaulting is of the 17th cent., at which time the transepts were rebuilt; and later the roof of the nave and choir was spangled with stars on a blue ground.

The most interesting portion for its architecture is the choir and apse (rond-point), in which both round and pointed arches occur; some of the marble pillars are said to have been derived from the ch. of Childebert. Some of the old capitals are now in the Hôtel Cluny.

The varied and richly worked imagery of the capitals of the larger columns in the choir and nave, restored and gilt, are worthy of notice: the paintings on gold ground in the choir are by H. Flandrin, and are partly allegorical, partly historical—those over the arches of the nave, alternately of subjects from the Old and New Testaments, and the full-length figures of personages of the Old Testament. The glass in the windows of the choir is modern, and not good. In the S. transept are the monuments of Olivier and Louis de Castellan, 1644 and 1669; in the chapel of the Sacré Cœur, of James Douglas Earl of Angus, killed at Douai, 1645; in that dedicated to St. Michael are the remains and inscriptions of Descartes, Mabillon, and Montfaucon, who were buried here; and in that of St. Peter and St. Paul (N. choir aisle) those of Boileau, transferred here, 1819, from the crypt of the Sainte-Chapelle. In the ch. dedicated to St. Joseph lies Douglas, 18th

Earl of Angus, 1611; and in the N. transept John Casimir V., King of Poland, afterwards abbot of St.-Germain, died 1672. Many of the kings of the first race were buried here, amongst others Childebart, Chilperic, Clotaire, &c.

The stalls in the choir, handsomely carved, are from the designs of Flandrin. The pulpit and baptismal font deserve notice, as also on the S. of the nave a statue of the Virgin, given in 1340 by Queen Jeanne d'Évreux to the abbey of St.-Denis. The whole ch. has been decorated in a very questionable style of ornamentation, quite out of keeping with the severe and primitive architecture of the edifice.

\***Gervais, St., E 4**, behind the H. de Ville and the Caserne Napoléon. This ch. was finished in 1420, except the façade, which was added by Desbrosses in 1616, and, though inappropriate as a classical front to a Gothic ch., is not devoid of merit; it is in 3 orders, Doric, Ionic, and Corinthian, and, having been recently restored, has a very handsome effect. The interior, in spite of alterations and restorations, is fine, and the details good. The groined vaults of the aisles and chapels are finely carved; the nave, unusually short, of 4 bays; the aisles, out of which open the chapels, narrow, as well as the transepts. Two rows of stalls in the choir have some grotesque carved heads of the 16th cent. The windows of this ch. were formerly filled with some of the best glass by Cousin and Pinaigrier; although it has suffered greatly, it is still the finest in Paris. The best is in the window in the 7th chapel on l., and on the S. side of the choir, representing the Judgment of Solomon, dating from 1531. Some have been repaired, and some are modern. The Lady chapel, dark, is a beautiful work, restored in 1845. Part of the windows in it are attributed to Pinaigrier, but have been largely repaired, from the glass-works of Choisy.

Many celebrities of the 17th cent. were buried here; Scarron, the husband of Madame de Maintenon, Philippo de Champagne the painter, Crébillon the poet, and Ducange the scholar; but their tombs have disappeared. That of the Chancellor Letellier, without an inscription, is in a chapel behind the choir.

**Glaces, Dépôt des, D 3**, Rue St.-Denis, 212. Nearly all the large looking-glasses sold at Paris are cast at St.-Gobain, in Picardy, and Cirey, near La Fère, polished at Chauny, and silvered at Paris at this Dépôt, which belongs to a company. The process of silvering is readily shown in the morning before 12.

**Gobelins, D 6**, Avenue des Gobelins (formerly Rue Mouffetard).

Open Wednesday and Saturday, 2 to 4. Three miles from the Louvre.

This vast establishment has been partly rebuilt, with its workshops, drawing-school, and lodgings for 40 or 50 workmen, who live on the premises since the incendiary fire raised by the Communists, May 25, 1871, by which the collection of tapestries made here since 1866, worth 1,600,000 frs., was destroyed, leaving only about 30, which were rescued by the troops from Versailles. This celebrated manufacture was founded 1450 on the stream of the Bièvre, by Jean Gobelins, who came from Reims. The family made enormous fortunes, and one of them became Marquis de Brinvilliers and husband to the poisoner. In 1662 it was purchased by Colbert for the State and removed to the present site. The rich tapestries which adorn so many palaces and public buildings in Europe are made in several large workshops, where 20 to 30 looms are employed in copying with the greatest accuracy the finest works of old masters and modern painters. The chaîne or warp, and consequently the work, is vertical; for carpets the workman stands in front of his work, and his pattern is above his head; for tapestry the workman stands at the back of his work, and his pattern is behind him. Mechanical contrivance there is none; the work is done with the needle, and its merit is due to the skill of the workman. Some of the pieces of work require 5 to 10 years' labour, and cost as much as 6000*l*. There is also a dyeing establishment, where all the colours are produced.

In the prison in the Avenue d'Italie, near this, took place the cold-blooded murder of 19 Dominicans by the Communists, May 25, 1871.

**Greek Church, or Russo-Greek Church, A 2, in Daru, formerly Rue de la Croix du Roule, near the Barrière de l'Étoile and the Parc de Monceaux, erected from subscriptions raised in Russia, to the amount of 48,000*l*., and opened in 1861, is a magnificent edifice for its internal decorations. It has been entirely built from the designs of, and decorated by, Russian artists. Externally it consists of a high pointed hexagonal spire and dome, with 4 at the angles of similar shape, but smaller. The interior, in the form of a Greek cross, has 4 semicircular recesses. In the eastern is the high altar, as in all Greek churches, separated from the body of the ch. by a richly-decorated gilt screen. The walls throughout are profusely covered with gilding and paintings: on the vault of the dome, Our Saviour, borne by dragons, giving His benediction; on the apse over the principal altar, Christ at the Last Supper; and on the other 3, the Nativity, the Entrance of Christ into Jerusalem, and the Saviour amongst the Disciples; the columns which support the roof being of modern red porphyry having Byzantine gilt capitals.**



The Byzantine portico or entrance on the side of the Rue de la Croix is handsome. All the inscriptions on the paintings are in Russian characters. Mass on Sundays at 11 o'clock. The church may be visited daily after 11 A.M. (small fee expected).

Grenelle, formerly a suburb of Paris, is now part of the 15th municipal Arrondissement. It contains the École Militaire and several hospitals. The most interesting object for the stranger is the *Artesian Well*, at the extremity of the Avenue de Breteuil, behind the Invalides. It is surmounted by an open-work iron tower, to the summit of which the water rises, to be from thence distributed over Paris. The depth of this well is 1759 ft. (547 $\frac{3}{10}$  mètres) below the land-level, 1678 ft. (510 $\frac{9}{10}$  mètres) below that of the sea, and the quantity of water furnished, which is of good quality for drinking purposes, is about 800 cubic mètres or about as many tons daily, the quantity having notably diminished since the opening of the artesian well at Passy. (See *Passy*.) In winter, when the temperature is low, the wells emit volumes of vapour.

Grenier d'Abondance, E 5. A large range of warehouses 2300 ft. in length, on the Boulevard Bourdon, and alongside the Canal de la Bastille, was entirely burned down by incendiaries of the Commune, 1871. Designed by Napoléon I. to contain corn enough for 3 months' supply of Paris, but not carried above the ground-floor. The *bakers* in Paris were limited in number, and their trade placed under strict regulations; each being obliged to keep a certain quantity of flour in the Grenier. This antiquated practice has been done away with.

Grève, Place de. See *Hôtel de Ville*.

Gros Caillou, Pompe à feu du, A 3. Waterworks on the S. bank of the Seine, established in the last cent.; the supply derived from the river by means of steam-engines.

Guillotine. See *Place de la Concorde* and La Roquette's and Crolhier's History of the Guillotine.

Hackney Coaches. See *Cabs*.

Halles (see *Markets*), *Quartier des*, between Rues Grenelle St.-Honoré and St.-Denis, was enclosed by Philip Augustus for a market. A sort of fair with booths, &c., sprang up here, which in time became arranged in permanent streets of trades, and the booths were converted into houses. Most of these have been



destroyed, but the names of the adjoining Rues de la Toilerie, Friperie, Verrerie, Tonnellerie, &c., still remain to indicate the different trades.

**Halles Centrales**, D 3, at the end of Rue Montmartre, opposite St.-Eustache. An immense range of buildings adjoining the old *Marché des Innocents*, occupying the site of one of the great graveyards of Paris, whose contents were carted away to the *Catacombs*. On this ground the market people had constructed a set of wretched booths or huts, which long continued to form the central market of Paris. The municipal body under Louis-Philippe commenced buying up houses in order to enlarge the market, and in 1852 the present commodious Halles were begun from the designs of M. Baltard. They consist of 10 or 12 large and handsome sheds (*pavillons*), under an immense lofty roof of iron framing and glass covering, intersected by broad cart and carriage ways, and crossed diagonally by the Boulevard; one is a fish-market, another a poultry-market, a third for fruit and flowers, and a fourth for butter, cheese, eggs, a fifth for vegetables, two for butcher's meat, &c. The vast vaults beneath the Halles are worth a visit (the *gardien* has a box near the S.W. corner of the market, fee 1 fr.). Part of them is occupied as storehouses, and there is a large tank for live fish; from them extend underground tramways to the Railway termini, by which the produce may be brought to the market from the country, and the rubbish carried away without encumbering the streets. The united Halles extend over nearly 5 acres, or 28,400 square mètres, and have already cost nearly 1,600,000*l.* As in the London markets, the busiest time is the early morning, when the wholesale trade is carried on; but there is always an extensive retail business going on throughout the day. The market-porters (*Portes de la Halle*) and the market-women (*Dames de la Halle*) once formed a turbulent class of the population, but the visitor will not now meet with the least annoyance from them in his rambles.

**Halle au Blé**, D 3, *Corn-market*, in the Rue des Viarmes, near the ch. St.-Eustache. Open daily. The principal market days are Wednesday and Saturday. Here in the 13th cent. stood the *Hôtel de Nesle*, at one time inhabited by the king of Bohemia. It was afterwards a convent, until Catherine de Médicis built on the site a palace, from the designs of Bullant, called the *Hôtel de Soissons*. This was purchased by the city about the year 1750, and pulled down, with the exception of a fluted Doric column 100 ft. high, erected in 1570, and used for astrological purposes by Catherine de Mé-

dicis. It bears the H of Henri II. This column was purchased by a person named Bachaumont, to save it from destruction, and still remains on the E. of the present building. On the outside was a sun-dial, now nearly effaced. The walls of the present circular Halle were built in 1767 after the designs of De Mézières, and are pierced with 25 arcades or openings. The remarkable dome of iron and copper, 125 ft. across, was raised in 1811. The floor of the building is covered with sacks of grain and flour, the system of selling by samples being not so common in France as in England, and the grain for sale being brought into the market. The granaries above, and the staircases which lead to them, are worth visiting. The Halle au Blé forms the centre in the western division of the Halles Centrales.

**Halle aux Cuirs**, or *Leather-market*, Rue Mauconseil, D 3. *Halle aux Draps* (Cloth-market), near the Marché des Innocents.

For other markets in Paris, see *Marché*.

**Halle aux Vins**, E 5. Near the Jardin des Plantes.

Open from 6 A.M. to 6 P.M. Any one can walk round.

This is more a vast collection of bonded warehouses than a market; it was formed under Napoléon I. on the site of the Gardens and Abbey of St.-Victor, where Abélard studied, and it was finished under the Restoration. It cost 1,200,000*l.*, covers 110 acres, and consists of 8 ranges of low buildings, separated by wide avenues or cartways, and planted around with trees. They are named Champagne, Côte d'Or, &c., from the wine-producing districts of France. The wines are all above ground in 2 tiers of cool and shady stores, of which there are 440, capable of holding about 500,000 barrels. Brandy and other spirits are stored in a fire-proof building. The wines are deposited here in bond, and do not pay octroi duty until they are taken out for consumption. The annual consumption of wine in Paris is reckoned to be 39,000,000 gals., or 30 gals. a-head on the whole population. There are other extensive wine-stores at Bercy, on the opposite side of the river, above the Pont d'Austerlitz.

**Hautefeuille**, Rue, D 5. On the E. side the École de Médecine. An old street, in which six of the *tourelles* or angle towers of ancient Paris may still be seen.

**Honoré**, Rue St., C 3. A long and irregular street extending from

the Marché des Innocents to the Rue Royale, and thence continued under the name of Rue du Faubourg St.-Honoré; the principal E. and W. artery of Paris before Rue de Rivoli was opened. Starting from Rue Royale, we have l. the *Madleine*, rt. *Place de la Concorde*; then rt. ch. of the *Assomption*; l. *Place Vendôme*; farther on l. ch. of *St.-Roch*; on the rt. before coming to Palais Royal stood the Hôtel des *Quinze-Vingts*. We then pass the *Palais Royal* on the l., and the *Louvre buildings* on the rt. l. *Hôtel du Louvre*; and in a small court on the opposite side of the way stood the little ch. of *St.-Honoré*, of which no part is now visible; rt. *Prot. ch. of l'Oratoire*. Henri IV. was assassinated by Ravaillac in 1610 in front of a house formerly No. 3, opposite the Halles Centrales, but now pulled down. The bust of the king on the façade is now in the Musée Municipal. Robespierre lodged in a house opposite the Rue St.-Florentin. Molière was born in the house at the corner of the Rue Sauval:

**Honoré, St., Rue du Faubourg, B 2.** A long and wide street, extending from the Rue Royale to the old Barrière du Roule. Starting from the Rue Royale, we pass l. t. e *Hôtel d'Albuféra*, then the magnificent hotel of Percire the Jew banker, then the *British Embassy*, and the *Hôtel Pontalba* next to it. rt. the *Rue Daguesseau*, where the English Episcopal ch. stands. l. the *Élysée*. The *Place Beauveau*, with the Hôtel and offices of the *Ministre de l'Intérieur*, on rt. Some distance farther rt. ch. *St.-Philippe du Roule*. l. a *Military Hospital*. Farther on rt. *Hôpital Beaujon*. We then come to the *Boulevards Haussmann* and de *Monceaux*, the exterior boulevard, where the Barrière du Roule stood, and beyond this to the *Vieille Route de Neuilly* and *Russo-Greek Church* in the Rue de la Croix on rt., erected 1861.

**Hospices.** See *Incurables*, *Bicêtre*, *Salpêtrière*, *Quinze-Vingts*, *Enfants Trouvés*.

**Hospitals.**—These establishments are controlled by the *Administration Générale de l'Assistance Publique*, 4 Quai de Gèvres, which was created in 1789, and is managed by a responsible director under the authority of the *Préfet de la Seine*, as president of the *Conseil de Surveillance* of 20 members. There are 16 hospitals in Paris, containing 7052 beds, and 11 hospices, for the support of aged, infirm, or insane persons, containing 10,443 inmates;

there are also some establishments more recently founded by private benefactors, containing about 350 beds. There are for the exclusive use of the hospitals and hospices general bakehouses, cellars, slaughter-houses, and a general pharmacy. Besides the public hospitals there are the military hospitals of Val-de-Grâce, of Gros-Caillou, of the Recollets, and of Vincennes. In 1858, 11,443, or more than one-third of the total deaths in Paris, took place in the public hospitals. Besides these, in every arrondissement there is a dispensary for out-patients under the same Board as the hospitals. The largest hospital is the *Hôtel-Dieu*. The others are *La Charité*, *La Pitié*, *Beaujon*, *Ste.-Eugénie*, in the Faubourg St.-Antoine; and *H. La-Riboisière*, near the Station of the Chemin de Fer du Nord, the two last being the best constructed. *H. St.-Louis*, in the Faubourg St. Martin, for affections of the skin; *du Midi* and *de Lourcine*, for venereal diseases; *H. des Enfants Malades*, in the Rue de Sèvres, next the H. Necker, for children, &c. The largest of the asylums for the infirm and aged are the *Salpêtrière* and *Bicêtre*: in each of these is a department for lunatics of both sexes.

**HÔTEL.** This word, besides meaning an *Inn* in the English sense, denotes properly a large private dwelling or public building, the equivalent of the Italian *palazzo*. With the exception of the *Hôtel-Dieu* and *H. de Ville*, the hotels best worthy of notice will be found under the names of their respective owners.

**Hôtel-Dieu**, D 4 (admission Thursday and Sunday, 1 to 3), on the Quai Napoléon, Parvis Notre Dame, is the name of the oldest *Hospital* in Paris, existing, it is said, in the days of Clovis, and enlarged by Philip Augustus, St. Louis and Charlemagne. It stood under the shadow of the Cathedral of Notre Dame, on both banks of the Seine, a bridge connecting the two parts. This having proved unhealthy and inconveniently small, has been pulled down, and a new *Hôtel-Dieu* has been built (1868-76) between Rue de la Cité and Rue d'Arcole. It is divided into six blocks or pavillons, extends over five acres, and cost more than 1,000,000*l.* Its walks or salles have whitewashed walls and floors of parquet, and contain 500 beds.

The *Kitchens* are admirably arranged, and furnished with the best apparatus. It is surrounded by well-kept *Gardens* for the refreshment of the patients.

For description of the *Old Chapel*, see *St.-Julien le Pauvre*.



**Hôtel de Sens, E 4.** 1 Rue du Figuier, behind the Hôtel de Ville. An interesting remnant of the 15th cent. (1475 to 1519), and added to the Hôtel St.-Paul. (See *St.-Paul Hotel*.)

**Hôtel de Ville, D 4.** Place de l'Hôtel de Ville, between the Rue de Rivoli and the Seine.

This magnificent building, the finest work of the Renaissance, so interesting for its historic memories, was burned to the ground by the Republican incendiaries of the Commune. In it perished some of the finest works of Ingres, P. Delaroche, Lebre, and Jean Goujon, &c. While the floors and walls were being saturated with petroleum, 5 battalions of National Guards were placed in it to defend the building in the first instance, and next to superintend the conflagration and prevent interference. On the 24th May, 1871, the Versailles troops forced their way by an arduous struggle to the Place de l'H. de Ville, all the avenues to which were strongly barricaded and defended by cannon. After a bloody combat, which lasted nearly 12 hours, the insurgents, finding they must succumb, ordered their incendiaries to ignite their combustibles while the building was filled with 600 of their own people. The troops, now become masters, directed a murderous fire against every door and window; not a man was allowed to escape, and no one can tell how many perished in the flames.

*History.*—The building was begun in 1533, but the design was altered by Domenico da Cortona, an Italian architect, and completed by him in 1628. It remained not much altered until 1842, when it was enlarged to four times its original dimensions; the original style, with some modifications, being carried out: and altogether about 640,000*l.* were spent upon it. Most of the events in the history of Paris are connected with the H. de Ville. Here Louis XIV. was married to Maria Theresa in 1660. Here the daughter of Louis XV. was married to the Duke of Parma in 1759, and the Dauphin in 1765. After the capture of the Bastille (14 July, 1789) the victorious mob established themselves here; and three days afterwards Louis XVI. was forced to show himself at the central window of the great hall with a tricoloured cockade. The Commune (Common Council) of Paris held its bloody meetings in this building. Here it was that Robespierre and his partisans took refuge on the 9th Thermidor (27 July, 1794); and here, on the landing-place leading to the Cabinet vert (so called from its green draperies), when the National Guard entered the building, he was found bleeding and with his jaw dislocated from a hesitating attempt to blow out his brains. He lay on a table, with his bloody head resting

on a box till the afternoon, when he and 21 companions were taken to the guillotine, followed next day by 71 more of his party, and thus the "Reign of Terror" came to an end. Here, after the Revolution of 1830, Lafayette, Casimir Périer, and others established themselves to maintain order, and from the central window Lafayette presented Louis-Philippe, "the citizen king," to the assembled crowd below. Here the Duke of Orleans was married in 1837. Here it was that the committee of six established themselves in Feb. 1848, and proclaimed the Republic at the instigation of Ledru-Rollin. From the stairs here Lamartine made his celebrated speech declaring that the red flag should not be that of France, and for a long time appeased the mob by daily orations.

In the confusion which followed the capture of Paris by the Prussians, 1871, one armed band of mob levellers after another—the offscourings of the people—here proclaimed *themselves* in turn the Government of France. They stormed in turn the H. de Ville, one rapidly ejecting another, while in some instances two or three held different parts of the building at the same time. Finally, on May 24, having garrisoned the building with 600 men, and fortified it, they resisted for twelve hours the attacks of the military, and having fired with their own hands the combustibles, petroleum, &c., with which they had charged it, they perished in the flames.

The H. de Ville was the residence of the chief magistrate of the city, anciently called *Prévôt des Marchands* or Mayor, but since 1789 *Préfet de la Seine*, who has under his control the 20 *maires* who govern the different *Arrondissements* into which Paris is divided. It contained besides the state apartments a suite of rooms for the Prefect, and offices for upwards of 400 clerks, council-rooms, a library, kitchen, &c. It formed a quadrangle about 300 ft. long and 250 ft. deep, and had three courts, all in the style of the Renaissance.

The Hôtel de Ville is being rebuilt nearly as it stood before the fire, in the same style, under the direction of MM. Ballu and Perthes, architects. The cost is estimated at 2,000,000*l.*

**Hôtel de Ville, Place de l', D 4.** The large square in front of the Hôtel de Ville is now so called. There was always a regular open space, in width about one-half of the present space, and extending from the river beyond the centre of the present H. de Ville, and called *Place de Grève* (from the *grève* or shore on the river's bank).

This was the usual place of public executions down to 1830. (See *Place de la Concorde*.)

“Who has e’er been at Paris must needs know the Grève,  
The fatal retreat of the unfortunate brave.”

Here in 1495 the constable de St.-Pol was executed. Here, besides ordinary criminals, Huguenots and heretics were tortured, hanged, or burnt in the 16th cent. On one of these occasions Catherine de Médicis, and her son Charles IX., after a banquet, were spectators from a window of the H. de Ville of the execution of two Huguenot gentlemen. A little more than a year afterwards La Mole and Coconnas, two of the principal agents in the Massacre of St. Bartholomew, appeared in their turn on the scaffold for high treason. Hither Catherine de Médicis and her son came in 1574 to see the torture and death of Montgomeri, for having accidentally slain in a tournament Henri II. her husband. In 1676 the Marchioness de Brinvilliers, the notorious poisoner, was burnt here. Madame de Sévigné, a spectator, describes the scene in one of her letters. Cartouche the robber was broken alive here in 1721; and Damiens, so late as 1757, was put to death under the most protracted tortures (torn asunder by 4 horses), for attempting to assassinate Louis XV. In 1766 Lally Tollendal, the brave antagonist of the English in India, was hurried to execution with a gag on his mouth. After the capture of the Bastille in 1789 two officers were hanged here to lamp-irons (*à la lanterne*) in defiance of the terms of the surrender; these were the first victims of the Revolution. On 25 April, 1792, the guillotine was used here for the first time in the execution of a robber. Not many of the victims of the Revolution suffered here, as the guillotine was transferred in 1793 to the Place du Carrousel (see *Place de la Concorde*), and is now kept in the prison of the condemned criminals (*Dépôt des condamnés*) in the Rue de la Roquette, in front of which executions now take place. Nothing but the site remains of the old Place de Grève since the demolition of the quaint old houses which formed its N. and W. sides. The new buildings are public offices subsidiary to the H. de Ville, which, vast though it was, was not large enough for the bureaux of the municipal body and their clerks.

**Ile de la Cité**, D 4, an island formed by two arms of the Seine; until 1608 divided into two parts. On one of them stood the principal part of mediæval Paris, and until the alterations and demolitions of 1856-70 it was a mass of dense, narrow streets and lofty houses. The Palais de Justice, Sainte-Chapelle, the Préfecture de Police, the Tribunal de Commerce, Notre-Dame, the Morgue, Caserne de Gendarmerie, and the great hospital the Hôtel-Dieu are situated



upon it; it forms the legal quarter of Paris, all the commercial, civil, and criminal law courts being in it.

**Ile St. Louis**, E 4, formerly called *Ile aux Vaches*, not built upon until the reign of Louis XIII. The principal objects of interest in it are the ch. of St.-Louis en l'Ile and the Hôtel Lambert.

**Imprimerie Nationale**, E 4. (The Government Printing-office.) In the Rue Vieille du Temple.

For permission to visit it, address Monsieur le Directeur de l'Imprimerie Nationale: it is shown only on Thursday after 2 o'clock P.M.

In the year 1552 Francis I. established in the Louvre a Royal Press, which was in 1792 transferred to the Élysée Bourbon; in 1795 to the H. Penthlièvre; and in 1809 to the present building, which was formerly the hotel of the Princes of Rohan: it was here that the notorious Cardinal de Rohan lived, who caused so much odium to be cast on Marie-Antoinette in the disgraceful affair of the necklace in 1785. This establishment is reckoned one of the most complete in Europe, that of Vienna coming nearest to it. About 1000 persons are employed here, one-third of them women; and everything, from casting the type to binding the books, is done in the establishment. There are 24 steam-presses, which will throw off from 1000 to 1200 copies per hour, and two steam-engines to drive them; but the English visitor will be astonished to see so many hand-presses still in work; in 1830 the mob broke the machine-presses. The printing of playing-cards is a government monopoly in France, and about 12,000 sets are printed every day; only the 12 court cards and the ace of spades are printed here and sold to the cardmakers, who paste them on board and colour them. There are 180 compositors and 130 pressmen, a number not exceeding those employed by Messrs. Clowes in London. A very interesting part of the Imprimerie Nationale is the printing of maps, chiefly geological, in different colours; for each colour a separate lithographic stone is necessary; in some instances as many as 50 different colours, and consequently as many different stones and impressions, were necessary. There is a very ingenious apparatus for drying the printed sheets by means of hot air, and a department for making the inking rollers. The bookbinders, men and women, form a large proportion of the people employed. When Pius VII. visited this establishment, the Lord's Prayer in 150 languages was printed and bound into a book during his visit. There is a collection of typographical curiosities, and some splendid specimens of printing. This establishment executes—1. All the government printing; 2. Expensive literary or scientific works; 3. Works in Oriental



languages which private printers could not undertake. This establishment is placed under the Minister of Justice. Early on the morning of Dec. 2nd, 1852, a company of gendarmes took possession of the building, with orders to prevent any one leaving or entering; and in the space of 6 hours the Decree of the Dissolution of the Republic was thrown off and distributed throughout Paris, and by post through the departments. The receipts of this Printing Office barely cover the expenses.

**Incurables, Hospice des Femmes, C 5.** In the Rue de Sèvres, on the S. side of the river. A hospital for women; 635 beds; 70 for children. In the chapel are some early paintings and old coloured glass.

**Incurables, Hospice des Hommes.** A hospital and abode for old men, at Ivry, outside Paris, l. bank, founded by St. Vincent de Paul. Open daily 1 to 4.

**Industrie, Palais de l', B 3.** In the Champs-Élysées, on the l. hand, about  $\frac{1}{4}$  m. from the Place de la Concorde. An Exhibition of the Arts and Manufactures of France was established in 1798, and has been repeated every 5 years with occasional intermissions. The number of exhibitors, however, never exceeded 4000, and the building in which the exhibition took place was a temporary construction. The Great English Exhibition of 1851 far eclipsed all the previous Paris exhibitions, and instigated the French to attempt a monster one of the same kind. In 1852, accordingly, designs were formed for the erection of this permanent building of stone and glass. The exhibition opened on 15 May, 1855, and continued for 5 months, the visitors during which time were estimated at 4,000,000. Besides the present building, an immense rotunda, and a gallery 1300 yards long called *Annexe*, were erected towards the Quai, so that the permanent building formed but a small part of the total. The walls of the Palais are of stone, and so largely supplied with windows as to be more a system of arches than walls. The effect, however, is not good or impressive in proportion to the size of the building. The principal entrance is in the Avenue des Champs-Élysées; it is surmounted by a group of statuary representing the Genius of France distributing rewards to Art and Commerce.

The interior consists of one large hall 634 ft. long, 158 ft. wide, 115 ft. high, surrounded by side aisles or galleries on iron columns and 100 ft. wide. The roof is of iron and glass and arched, the flat walls at each end being filled with brilliant but badly painted glass.

The building cost the company 13 million frs., but was purchased

by the Government for 10½ million frs. Horticultural and agricultural shows are occasionally held here; and a museum of copies of the ancient masters has been formed in the S.E. wing. Open daily 12–4.

**LE SALON:** the Exhibition of the Fine Arts, corresponding with our Royal Academy Exhibition, held here from May 1 to June 30 every year, is open daily 10 to 6, except Monday, when it opens at 12. Entrance 1 fr. Sunday and Thursday free.

**Innocents, Fontaine des, D 3.** At the S.E. corner of the Halles Centrales. This celebrated fountain was built by Pierre Lescot in 1550, and adorned with statues and bas-reliefs by Jean Goujon. As originally erected it stood at the corner of the Rue aux Fers and had but three sides. In 1785, when the *Marché des Innocents* was established, the fountain was removed to the centre of the open space, and a fourth side added; it was then elevated on a pedestal of three steps, and in 1858 it was reconstructed. The Naiades in low relief, and the River Nymphs on the sides, by Jean Goujon, are beautiful specimens of Renaissance sculpture. The space round the fountain at the corners of the Rues St.-Denis and Aux Fers has been converted into an ornamental garden, in the centre of which the fountain stands.

**Innocents, Marché des, D 3,** stood on the S. of the new Halles, and covered the space where the fountain and garden now stand. This was formerly the principal cemetery in Paris. In 1785 it was closed as a burying-place, and the bones were removed to the catacombs. The open space thus left was converted into a market, and rows of sheds were built for the market-people, which were swept away to make room for the Halles.

**Institut, Palais de l', C 4, 12 Quai Conti.** Open daily 11 to 1, except Sunday. Apply to the concierge. A heavy, classical edifice, with 2 wings resting on arcades, the façade surmounted by a dome, on the S. bank of the Seine, opposite the Louvre, begun 1662, on the spot near where the *Tour de Nesle* stood. Cardinal Mazarin by his will directed that a college for 60 gentlemen should be founded, to be called *Collège des Quatre Nations*, as the inmates were to be of four countries, Alsace, Flanders, Pignerol, and Roussillon. At the Revolution it was turned into a prison. In 1795 the *Institut* was lodged in a portion of it, and the rest converted into the *Bibliothèque Mazarine*. The Institut was founded in 1795, and, after many modifications, now consists of 5 separate academies. The 40 members are elected by the existing members, subject to the approval of the Head of the State. The hall in which the public annual sittings of the Institut are held was formerly the ch., and the arrangement is rather singular in consequence. Round it are busts and statues of eminent literary and scientific Frenchmen. The *Library* of 80,000

volumes belonging to the Institut is not public, but strangers can obtain admission on being presented to the Librarian by a member.

The Institut consists of 5 Academies—the *A. Française*, whose labours are relative to the French language, and especially the composition of its Dictionary; the *A. des Sciences*, the occupations of which are purely scientific—it corresponds nearly in its attributions to our Royal Society; the *A. des Inscriptions et Belles-Lettres*, which includes history, antiquities, geography, Oriental and mediæval languages, &c.; the *A. des Beaux-Arts*—painting, sculpture, architecture, engraving, and music; and the *A. des Sciences Morales et Politiques*,—law, jurisprudence, moral philosophy, statistics, &c. Each academy meets once a-week, with a general meeting (*Séance Annuelle*) once a-year, and consists of a certain number of titular members; of national associates, *Associés libres*; foreign associates, *Associés Étrangers*; and corresponding members, *Correspondants*; the two latter classes foreigners; each titular member, who must be a Frenchman, receives an annual stipend of 1200 frs. The members are elected by the Academies, and approved of by the State. The annual meetings are much frequented; at that of the Académie Française newly elected members are publicly received and addresses pronounced. At those of the other academies, éloges or biographical notices of deceased members are read by the secretaries, papers read, and prizes distributed. The general meetings of the A. Française, of the A. des Sciences, and the A. des Beaux-Arts are the most frequented. Strangers are admitted only by tickets from members, which are much sought after.

Attached to the Institut is a very valuable library, to which literary and scientific men are admitted on being presented by a member.

The weekly meetings (on Monday) of the A. des Sciences, of the A. of Inscriptions (Frid.), and of the A. des Sciences Morales (Sat.), are open to the public, and will interest the scientific and literary traveller. They commence at 3 P.M., and last for 2 hours. They are held in a large hall on the 1st floor adjoining the library, decorated with statues and busts of French eminent literary and scientific men, which is entered from a door on the l. in the 2nd or inner court of the palace.

In another part of the building is the *Bibliothèque Mazarine*, the foundation being the library of the Cardinal, which he bequeathed to the city of Paris. It has since been much enlarged, and contains 200,000 vols. It is particularly rich in old and curious books and in MSS. from suppressed convents; round the two large halls are busts of great men of ancient and modern times, and in the centre a collection of models of the most remarkable Cyclopean constructions.



The library is open to the public from 10 to 4. The rt. wing of the building has been arranged as a *Museum* to contain the *Collections of Antiquities* left by Mdme. de Calvi, 1874.

**Institution des Jeunes Aveugles** (*Blind School*), B 5, on the Boulevard des Invalides. Admission Wednesday 1.30 to 5 with passport. Founded on a small scale in 1784 by Valentin Haüy (1745–1822), whose statue occupies the centre of the court; removed, and the present building constructed, in 1843. The inmates are taught music, mathematics, weaving, and different trades, and there is a peculiar system of printing and writing for them. The charge is 40*l.* a year, but a large number are wholly or partially supported by the state. There are about 200 of both sexes. To be present at the public musical performances, which take place 4 or 5 times in the year, apply to M. le Directeur.

**Institution des Sourds-Muets.** See *Sourds-Muets, Institution des.*

\*\*\***Invalides, Hôtel des, and Collection of Armour and Arms**, B 4. This equivalent of our Greenwich and Chelsea Hospitals stands on the l. (S.) bank of the Seine, from which it is separated by a long esplanade planted with trees, to the W. of the Faubourg St.-Germain.

*Hospital shown on presenting passport daily 11 to 5, except Sunday, fee 1 f., and ½ f. at dining-hall, kitchen, &c. Ch. and tomb of Napoléon* (entrance from the Place Vauban) on Mond., Tues., Thurs., and Frid. from 12 to 3, and on other days from 1 to 4 by permission of the Governor. *Musée d'Artillerie*, principal entrance from the Cour d'Honneur, side entrance from the Esplanade. Open Tues., Thurs., and Sund. 12 to 4; in winter (1 Oct. to 31 March) 12 to 3. Catalogue 4 frs. 50 c.

It was founded by Louis XIV., under the ministry of Louvois, 1670, to secure a comfortable home for aged, wounded, and infirm veterans who had shed their blood or consumed their strength in fighting for their country. The original architect was Libéral Bruant. The façade towards the river, 600 ft. wide, is by him. The insurgent mob of the first French Revolution swept up to its gates, and summoned M. de Sombreuil, the governor, a man of 80, to open them, who, having no force to resist, yielded. The crowd burst in, and ransacking the arsenal obtained at once 20 pieces of cannon and 28,000 muskets. With arms thus obtained the Bastille was attacked and carried.

In front of the grand court extends a dry ditch, in the rear of which, on a terrace, are ranged a battery of trophy guns, "the cannon of the Invalides," fired, like our Tower and Park guns, on great occasions—victories, birthdays, and other anniversaries. Some



of these are Austrian, captured at Austerlitz, some Prussian, 2 mortars from Algiers, 2 Dutch pieces from the siege of Antwerp, some Chinese guns, and a German 12-pounder remarkable for its ornaments. A part of the forecourt is laid out in small gardens, which the old men are allowed, as a privilege, to cultivate.

The building occupies an area of 16 acres, and includes about 18 different courts. Part of it is now converted into barracks for 2000 infantry. In the principal front the governor (usually a Marshal of France) and lieut.-governor have their residences. The entrance in the centre, surmounted by an equestrian statue of Louis XIV., leads into the Great Court (*Cour d'Honneur*), parts of the arched galleries of which are covered with paintings, illustrating French History. The centre of the S. side of this courtyard is occupied by the portal of

The *Church of St.-Louis*, consisting of a nave 220 ft. long followed by a circular choir surmounted by the noble dome, rising 310 ft. above the pavement—the work of *Jules Hardouin Mansard*—erected 1680–1706, but not yet made to open into the older ch. “It is the masterpiece of its architect, and one of the most conspicuous ornaments of Paris.”—*F.* On entering the eye is struck by the flags suspended from the roof. In the days of Napoléon I. 3000 flags taken in battle were hung up here as trophies. These are reported to have been burned by order of Joseph Bonaparte on the eve of the entrance of the Allies into Paris (March 31, 1814). Those now here are chiefly from Africa and Sébastopol. There is one English flag. The piers bear memorials of the generals interred here—Jourdan, Moncey, Oudinot, Mortier (slain by Fieschi's infernal machine), Duroc, Grouchy, Bugeaud, and others. In this ch. was held, 1801, the first inauguration of the Legion of Honour in the presence of Napoléon, then First Consul. The ch. is open for ordinary religious service every morning. *Military mass* on Sunday at 12.

The entrance to the portion of the ch. under the *dome and tomb of Napoléon* is from the Place Vauban by the great gate to the S. of the hotel.

Beneath the dome, a circular marble balustrade surrounds a depression 19 ft. deep, in the centre of which stands THE SARCOPHAGUS OF NAPOLÉON I. The effect of this is very good, and that of the entrance to the tomb is exceedingly fine and grand. Two winding marble staircases lead down to the opening of the vault, placed beneath and behind the high altar, on either side of which stand the sepulchral urns of Marshals Duroc and Bertrand, the Emperor's faithful friends, and, as it were, the guardians of his sepulchre. The vault itself is closed by 2 bronze gates, flanked by colossal

statues in bronze. Over the entrance is an extract from the will of the emperor.

“ Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j’ai tant aimé.”

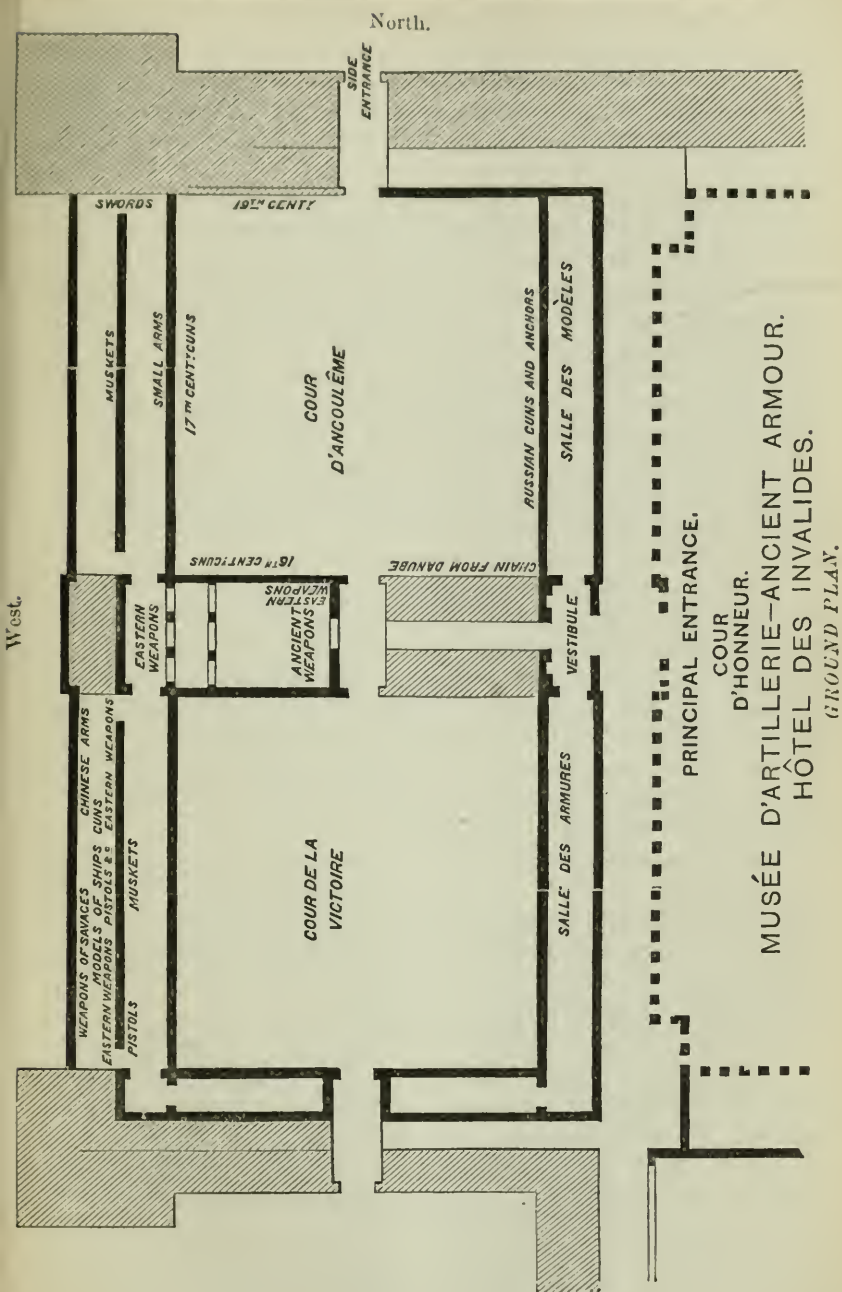
A wide corridor, ornamented with 10 marble bas-reliefs by Simart, representing the signing of the Concordat, the establishment of the University, &c., all works of peace, leads to the bottom of the circular crypt. 12 colossal statues by Pradier support the circular balustrade; the pavement surrounding the tomb is in mosaic, with festoons of flowers and the names of the great battles in which Napoléon took part. In the centre stands the sarcophagus of the Great Emperor; it is of a single block of polished granite from Lake Onega in Russia, weighing about 13 tons. On the S. is a sepulchral chapel containing the emperor’s sword, insignia, crown, and around on pedestals colours taken in his battles.

In the transepts of the ch. above are monuments to *Vauban* (1807) and to *Turenne*, brought from St.-Denis. In one of the 4 chapels which surround it the remains of Jérôme, the first Napoléon’s youngest brother, are buried, and in the S.W. chapel is the tomb of his elder brother Roi Joseph. Over the entrance to Napoléon’s tomb is the high altar dedicated to St. Louis, with a rich canopy, supported by 4 torse columns, in black and white (nero-antico) marble.

In 1840 the Government of Louis-Philippe conceived the idea of removing the remains of Napoléon from St. Helena to Paris. Consent was readily obtained from the English Government; they were disinterred and brought to Havre in a French frigate commanded by the Prince de Joinville; thence up the Seine to Neuilly, and finally carried in procession, on 15 Dec., 1840, through the Arc de l’Étoile, and deposited in this chapel. They were placed in the magnificent tomb prepared by Louis-Philippe in 1861.

The **Musée d’Artillerie**—a Collection of Ancient Arms and Armour—occupies two Courts on the ground floor on the right W. of the Cour d’Honneur.

In the reign of Louis XVI. a collection of models was placed by Marshal d’Humières in one of the rooms of the Bastille, for the instruction of artillery officers. On the destruction of that building such models and weapons as were saved, together with old armour brought from Sedan, Chantilly, the Garde-Meuble, &c., formed the nucleus of the present collection, which was deposited in 1794 in the former Dominican Convent of St. Thomas d’Aquin: Napoléon I. enriched it with numerous specimens from foreign collections, most



of which were reclaimed and removed by the Allies in 1815. In July, 1830, the insurgents broke in, in search for arms, and carried off a great quantity, much of which was never brought back. The collection was in 1875 removed to its present position, and is now one of the finest collections of *armour* and warlike *weapons* in the world.

The vestibule contains some large guns, particularly two Chinese, richly inlaid with silver, and some casts of bas-reliefs of chiefs of cohorts of the Roman period. The two halls opening rt. and l. from this form the *Galleries de l'histoire des armes*, and are decorated with pictures attributed to Van der Meulen, illustrating the wars of Louis XIV., including the sieges of Huy, Oudenarde, Dinan, Maestricht, Valenciennes, Cambray, &c., and along the walls are suspended colours, formerly belonging to French regiments, together with others ranging from the 13th to the 18th cent.

The *Salle des Armures*, on the l., contains in the centre six complete suits of horse armour and other armour, belonging to kings of France, from Francis I. to Louis XIV., and formerly in the *Musée des Souverains*, at the Louvre.

In the glass cases are, amongst other objects, the sword of Francis I., the helmet and armlets of Henry II., inlaid with silver, swords of Henry IV., musket of Louis XIII.; gloves, spurs, &c., of Louis XIV.; fowling-piece of Napoléon I.; sabre of Sobieski; the so-called "armure aux lions," of Italian 16th-cent. workmanship, and another fine specimen, attributed to Giulio Romano. On the sides of the hall are placed the arms of the Counts de la Mark and Montmorency, Dukes of Guise and Mayenne; those said to have belonged to Turenne are finely worked.

The *Salle des Modèles* on the rt. contains a set of models, one-sixth of the real size of all the systems of artillery in use in the French army, from the time of Louis XIV., as well as models of ancient offensive machines, as described by historians, and an attempt at the reconstruction of the bridge, mentioned by Cæsar in his *Commentaries*, as thrown by him across the Rhine.

The central corridor, opening out of the vestibule, leads to a passage communicating with two courts. In that on the rt. (*Cour d'Angoulême*) is suspended a chain of 600 feet, weighing 7896 lbs., fastened by the Turks at the siege of Vienna, in 1683, to a bridge of boats constructed over the Danube. Beneath it are anchors and cannons taken at Sebastopol, and cannon taken from Solferino, Mexico, and China, together with the "Griffon," a heavy piece of ordnance, brought from Ehrenbreitstein, in 1797. A series of French guns, chronologically arranged, and going back to the origin of artillery, and a chain with 50 iron collars attached, captured



from the Moors after the battle of Islay, 1844, are also in this court.

The court to the l. (*Cour de la Victoire*) contains a number of modern pieces of ordnance, of large calibre.

The *Salle d'Entrée*, forming a continuation of the corridor, leads to the second part of the collection, which is devoted to small arms, and occupies six galleries. In the first hall between the courts (*Salle des Armes Primitives*), the glass cases contain objects illustrating the history of arms from the stone and bronze ages to the Merovingian period, and including stone hatchets from Abbeville and the Dép. de la Dordogne, arms found on various mediæval battle-fields, and some fine Etruscan armour, chiefly from the Campana collection. In the first gallery, amongst Oriental and African weapons, are to be remarked the war dress of the Emperor of China, taken from the Summer Palace, near Peking, in 1861, together with two curious arms, in jade, and a saddle and armour, of Japanese workmanship, which belonged to the same emperor. The double galleries, opening to the rt. and l., contain small arms and weapons, from the 14th cent. to the 19th cent. The remaining galleries include a *Musée des Uniformes* of the soldiers and warriors of the nations of the world—China, Japan, Annam, Mongolia, New Guinea, Hindoos, Circassians, Red Indians, besides the armies of Europe; a fine display of pistols, a series of Chinese arms, and the weapons of various savage nations; whilst on the tables in the middle are models of ships' guns as now used. The glass cases are filled with show weapons of fine workmanship.

In the *Library* (open daily 9 to 3, except Sundays and Festivals) of 20,000 volumes, given by Napoléon, is preserved the cannon-ball which killed Marshal Turenne, 1675. See portrait of Napoléon I. by Ingres.

*Models of French Fortresses (Plans Reliefs des Forteresses de France).*—In 2 long galleries in the 4th story, on the W. side of the Cour d'Honneur, are 40 or 50 models, interesting only to professional travellers. Among them, Brest, Strasbourg, Cherbourg with its breakwater, Perpignan, Grenoble, Bayonne, Toulouse, Dunkirk, Belle-Isle, Besançon, Mont St.-Michel, &c. &c.

The 12 *dormitories*, each named after a French hero, are on the 1st and 2nd floors. The two *dining-rooms (réfectoires)* are decorated with indifferent frescoes of the wars of Louis XIV. In the *kitchens (cuisines)* are caldrons capable of cooking 1200 lbs. of meat. 4 o'clock is the hour of dinner: "as the clock strikes a drum rolls, a general restless movement takes place in the crowd; in all directions is heard the stumping of wooden legs."

The number of pensioners is about 700, but the building is capable of holding 5000. They wear a blue uniform and a cocked-hat.

They have each a small allowance in money, besides food and lodging, varying with their rank—a private 24 frs. per annum, and the governor 40,000 frs. a year. Those without legs have an allowance in money in lieu of shoes. The qualifications for admission are 30 years' service or severe wounds. The institution will probably be suppressed.

**Irlandais, Collège des,** D 5, Rue des Irlandais, near the Place de l'Estrapade, in the Faubourg St.-Jacques. An establishment for the education of Irish Roman Catholic priests. There are generally about 100 students. The building, erected at the end of the last cent., is handsome.

**Jacobins.** A convent of Dominican friars known by this name stood on the site of the present Marché St.-Honoré. The arched gateway still standing in the Rue St.-Hyacinthe was the entrance to the club. In 1789 a club or debating society was formed in one of the halls, taking the name of the convent, and soon became celebrated for the violence of its proceedings. The hall not being large enough for the numbers who resorted to it, the church was fitted up as an amphitheatre, the president and secretaries seated in the centre. Mirabeau was one of the principal speakers, and at first the brothers Lameths were amongst its leaders; but the ascendancy of Robespierre after a time drove all moderate men to the rival club of the Feuillants. After the massacre of 10th August, 1792, the Jacobin club became of greater importance, and had affiliated societies in every part of France. Whilst Danton, Robespierre, and Marat harangued to crowds within, the streets were filled with lines of carriages and of people unable to obtain admission. The death of the king, and other violent measures, were usually debated upon and decided in this club, and then forced upon the legislature; the club during this sanguinary period was equal in influence with the Legislative Assembly. In 1793 it was "épuré" on the motion of Robespierre by the exclusion of all nobles, bankers, priests, and foreigners. On his fall it was temporarily closed, but was soon reopened, and remained the refuge of those of the fallen party who survived. In 1794 the club espoused the cause of the monster Carrier, who was one of its members, and thereby roused the indignation of the populace; and on 11th Nov. 1794 it was finally closed by its own members. A large fraction, however, established themselves afresh in the archbishop's palace, and then in the Louvre, and continued to meet until finally put down by General Bonaparte after the 18 Brumaire.

\***Jacques de la Boucherie, St., D 3**, in the Rue de Rivoli. This picturesque Gothic *Bell Tower* is all that remains of an ancient ch. which was pulled down in 1797; some of the tombs and architectural fragments are now in the garden at the Hôtel Cluny. The tower was begun in 1508 and finished in 1522, and has been always considered one of the exquisite specimens of its style. Nevertheless for many years only the upper part of it could be seen above the roofs of the houses which were built against it, and what could be seen was in a sad state of dilapidation. The lower part had been used for a leather store, and the upper as a shot-tower, &c. In 1836 the municipality of Paris purchased it for 10,000*l.* It still, however, remained surrounded by houses and a market for cast-off clothes, until the municipality under Napoléon III., in extending the Rue de Rivoli, cleared them away, levelled the ground, and planted the present handsome garden where the densest and dirtiest part of Paris used to stand. It now forms one of the most beautiful mediæval monuments in Paris. The tower has been completely restored at an expense of some 40,000*l.*; a statue of St. James has been placed on the summit, and three statues of animals, copies of those which stood originally there. In the vaulted space at the base is a statue of Pascal, who used this tower for his experiments on atmospheric pressure. The height is 187 ft. from the ground to the platform. A winding staircase in good repair (admission 10 c.) leads to the summit, from which one of the best views of Paris is obtained. The effect of the old streets of Paris, twisting about among the houses like cracks in a dried clayey soil, is very remarkable as seen from this elevation.

**Jacques, St., du Haut Pas, D 5.** A large parish ch. in the Rue du Faubourg St.-Jacques on the S. side of the river (b. 1630-1684), Italian in style and decorated with numerous pictures, &c., none of them remarkable.

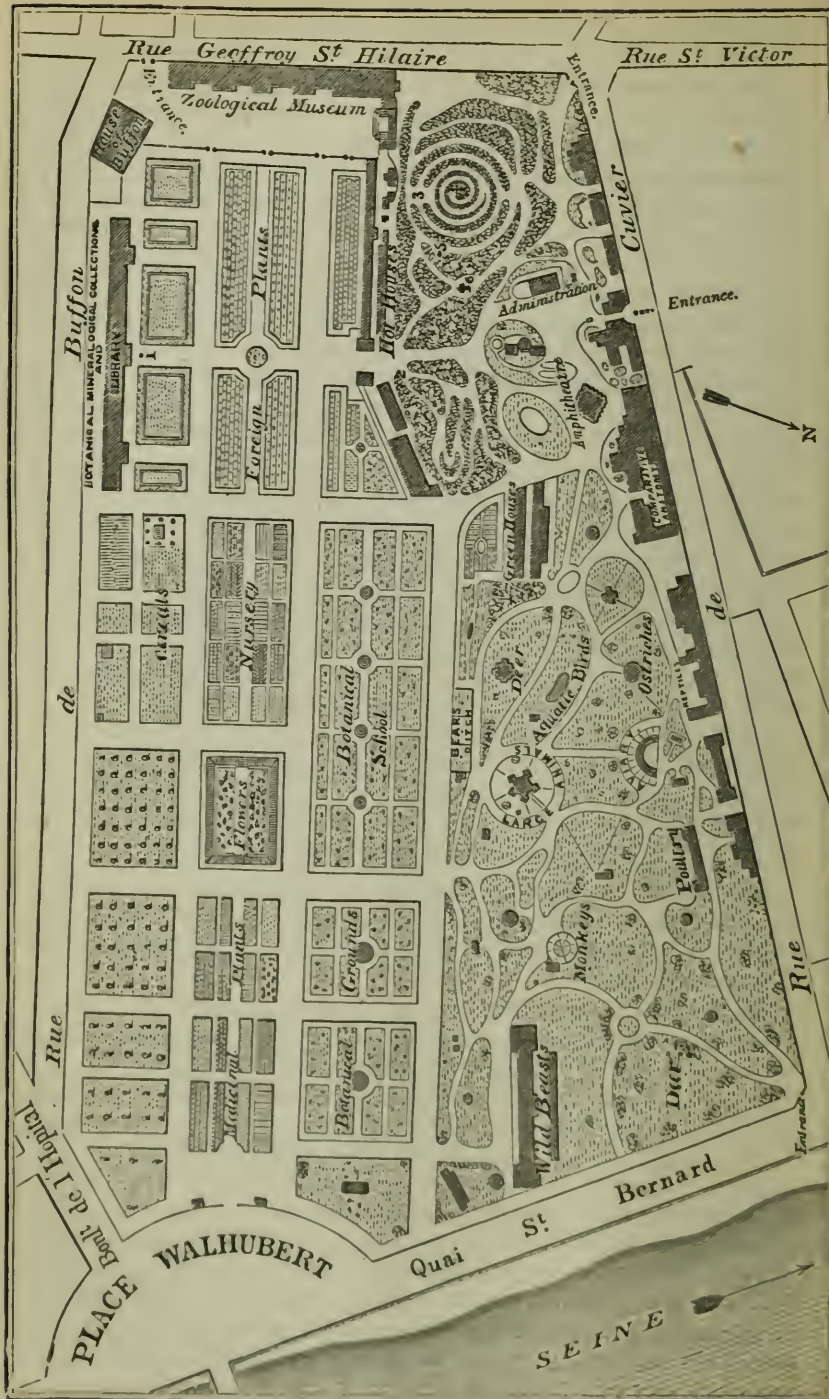
**\*\*Jardin des Plantes, E 5.** On the S. of the river and E. of Paris.

The gardens are open all day as a promenade, but the *Menagerie* in summer 11 to dusk and until 6 in winter. Wild beasts fed about 3. The *Museum* open Tuesday and Thursday, 2 to 5; Sunday, 1 to 5; with passports, Tuesday, Thursday, and Saturday, 11 to 2. From 1st November to 1st March closed at 3 P.M. *Library* open daily 10 to 3. Omnibuses from the Place du Palais Royal along the Rue de Rivoli and the Quays to the Rue Cuvier, and from the Madeleine along the Boulevards to the Pont d'Austerlitz. Two miles from the Louvre.

This establishment combines large botanical and zoological gardens, connected with which are most interesting collections of natural history in every department, and comparative anatomy. The botanical garden is not to be compared to that at Kew either in arrangement, number, or luxuriant growth of the plants; and the zoological one is far surpassed by that in the Regent's Park. The botanical part was begun in 1626 by Louis XIII., and opened in



# JARDIN DES PLANTES





1650; it was called *Jardin du Roi* until the Revolution and during the Restoration. Up to 1715 it prospered, but then was neglected until Buffon was appointed Intendent; under him both the gardens and the collections were largely increased. In 1794 the royal menageries of Versailles and Raincy were transferred to it. Large additions were made between 1808 and 1830. Of late years the collection of living animals has been rather stationary; indeed the same may be said of the whole establishment since the death of Cuvier in 1832. During the bombardment of 1871 by the Prussians, 83 shells fell within the area; by which most of the glass houses were smashed to atoms, and the valuable plants destroyed by them and by the frost. Some injury was done to the museums and to the house, which ought to have been respected as the residence of Buffon and Cuvier. The animals were killed in order to be eaten during the siege.

The principal entrance is from the Place Walhubert, opposite the Pont d'Austerlitz; the large building seen at the opposite extremity of the garden is the Zoological Museum, the broad intervening space is the Botanical Garden. Down the centre are—first, *culinary and medicinal plants* (*Plantes Officinales*); then *flowers* (*Fleurs*); and farther on, *naturalized plants* (*Plantes étrangères*); on the l., along the Rue Buffon, are *shrubberies* (*Bosquets*), and a collection of *cereal plants* (*Céréales*), near which is (open only in the summer) a tolerable café-restaurant. On the rt. is the *Botanical garden* (*École de Botanique*), properly so called, in which the plants are arranged for study, according to the natural or Jussiean system. The long avenue of limes on the rt. was planted by Buffon, and separates the botanical from the zoological portion. Following this the visitor will come to one of the most popular parts of the exhibition—the bears' pits. Bears had been kept in this manner time out of mind at Berne; and Martin, a celebrated animal, was brought from there to Paris, where he became an immense favourite; hence all his successors have borne his name amongst the lower orders. Continuing our walk, we reach the conservatories and hothouses, very inferior in size and contents to those at Kew. Beyond these are two mounds, on one of which are planted various species of coniferous trees; the other, called the *Labyrinthe*, is ingeniously laid out in complicated winding paths, all leading to the summit, from which there is a very fine view, and where a kind of bronze temple or pavilion has been erected. On the ascent is a pillar to the memory of *Daubenton* the naturalist, and the first *cedar* of Lebanon that was planted in France. It was given to B. de Jussieu by the English botanist Collinson in 1734. Descending from this mound and returning towards the long avenue, but keeping to the left, we come to the *Ménagerie*, or *Zoological Garden*, which was much enlarged and improved under Prof. Milne Edwards's direc-

tion. The animals best worth notice are the *yaks*, a species of ox, from Tibet, which is easily acclimatised. There are several elephants, both African and Indian, hippopotami, rhinoceros, ostriches, and numerous lions, tigers, and other carnivorous animals, and a separate house for snakes, crocodiles, and other reptiles. The collection of live reptiles is extensive. The monkey-house, one of the attractive sights in the garden, consists of an immense circular cage, where the animals, being at full liberty to perform their gambols, are seen to much advantage; surrounding it are dens for the animals to retire into, and behind in the corridors, to which visitors with an order are admitted, are numbers of the more delicate species of monkeys from Tropical America, opossums, coatis, &c.

Round the gardens are—1. The *Zoological Museum* (*Galerie de Zoologie*), a vast collection of stuffed birds, beasts, fishes, snakes, reptiles, insects, &c., inferior, however, to that in the British Museum as to arrangement. 2. *Geological and Mineralogical Museum*, in a large modern building near the latter on the S. side of the garden. The walls of some of the halls are adorned with paintings of icebergs, waterfalls, volcanoes, &c.; the great or central hall contains the Mineralogical, Geological, and Palæontological collections, &c., admirably classed and arranged; the collection in the vestibule or ante-room of the great hall will interest the mineralogist, as having been that of Haüy, the founder of Crystallography. The collection of Fossil Animals is particularly worthy of notice; it was formed by Cuvier, but has been sadly mutilated and neglected by his successors. It contains the best collection of remains of Pachyderms from the plaster quarries of Montmartre. There is a good skeleton of the fossil glyptodon. A *complete skeleton* (unique) of *Palæotherium magnum*, found in the plaster quarries of Vitry-sur-Seine, 1874. In the mineralogical department the series of meteorites or stones fallen from the skies is very extensive. In this room are statues of Cuvier, the founder of Palæontology, by David, and of Haüy, the great mineralogist. 3. *Botanical Museum* (*Galerie de Botanique*), in the l. hand part of the same building, consists of a collection of woods and other vegetable products, a large one of fossil plants, and in the floor above one of the most extensive herbariums in the world. 4. *Library*, in the opposite extremity of this same building, contains about 70,000 volumes connected with natural history, and a splendid collection of coloured drawings of plants and animals, &c., by the first artists of the day. 5. *Museum of Comparative Anatomy* (*Galerie d'Anatomie Comparee*), on the N. side of the garden, near the Amphitheatre, first formed and arranged by Cuvier, and the largest in Europe, though that of the College of Surgeons in London is better arranged. On the ground-floor skeletons of whales and of the larger quadrupeds; on

the upper floor, skeletons of the smaller quadrupeds, birds, reptiles, and fishes. These rooms contain nothing repulsive or objectionable for ladies. A hall on the ground-floor is set apart for human skeletons of the different races: the most remarkable are those of the dwarf Bébé, of the Hottentot Venus, of the Mussulman fanatic who assassinated Gen. Kleber in Egypt; and in the corresponding one on the floor above a collection of skulls of quadrupeds, birds, and reptiles, &c.; in other rooms are skeletons of the smaller animals, and preparations to show the growth of teeth, or dentition; and a vast series of others of comparative anatomy in spirits of wine, models in wax, &c. At the end of this is the Phrenological collection, formed by Gall, consisting of casts of the heads of men of eminence and genius, and of notorious criminals, skulls, busts, &c. The *Ethnological collection* fills a series of rooms that surround the court, the object being the history of the different races of mankind: in it are preserved an extensive series of casts of the heads of different races, their skulls, &c., made during the scientific expeditions sent out by France; as a whole this part of the Museum is unique as illustrative of the races of man, from every country, and in all their varieties.

Attached to the zoological, mineralogical, chemical, and anatomical collections are laboratories and lecture-rooms, to which young men are admitted almost gratuitously to perform manipulations, a most useful and liberal arrangement. In the summer season some 1500 students attend the different lectures, which are wholly gratuitous. The most eminent naturalists in France have always been attached to this institution. There are 16 Professors giving lectures on natural history, palæontology, physiology, comparative anatomy, chemistry, mineralogy, geology, botany, &c. The annual cost of the establishment exceeds 23,000*l*.

Jardin d'Acclimatation. See *Bois de Boulogne*.

Jardin Fleuriste. See *Passy*.

Iéna. See *Ponts*. Jeunes Aveugles. See *Institution*.

Julien le Pauvre, St., entered from a narrow street between the Rues de la Boucherie and Galander, served as chapel to the old Hôtel-Dieu. It is an early gothic ch. rebuilt in the latter half of the 12th cent., very interesting to the architect, with a façade added in the 17th cent. The interior consists of a small nave and choir of three aisles, ending in an apse of early style, the capitals and keystones admirably carved. It contains a bas-relief of Calvary, 14th cent.

July, Column of. See *Bastille*.

Justice, Palais de. See *Palais*.

Lafitte, Rue, C and D 2, out of the N. side of the Boulevards



des Italiens. Inhabited by some of the richest bankers. The two hôtels of the *Rothschild* family in this street are amongst the handsomest private residences in Paris. This street, formerly called the Rue d'Artois, in honour of Charles X., derives its present name from Jacques Lafitte, once a celebrated banker and political character, who resided in the hôtel which forms the corner of this and the Rue de Provence, on the left.

**Lafayette, Place, D 2.** Remarkable for a sanguinary struggle between the insurgents and the Garde Mobile in June, 1848; in it stands the handsome church of St.-Vincent de Paul. The Rue Lafayette, which extends from here to the new Opera House, is one of the finest thoroughfares in Paris.

**Lambert, Hôtel, E 4,** on the Île St. Louis, a handsome specimen of the style of architecture under Louis XIV., built in the 17th cent., for the president du parlement, Lambert de Thorigny, by Leveau. The carved work of the gateway, &c., and ceilings painted by Lebrun, still remain. Voltaire lived in it, and Napoléon had one of his last conferences here in 1815. The hotel was restored by the architect Lincelle and the painter E. Delacroix for Prince Adam Czartoryski, who resided here many years.

**Lariboissière, Hôpital, D 1,** near the Railway Station du Nord. A hospital, half for men, half for women, one of the best constructed in Paris. Begun in 1846, under Louis-Philippe, and after several changes called by its present name, on account of a legacy of 116,000*l.* from the Countess of Lariboissière, to whom a monument by Marochetti has been erected in the chapel. This hospital can receive 650 patients, and is arranged in eight distinct blocks or pavilions. It has cost near half a million sterling.

**Laurent, St., E 2,** in the Boulevard de Sébastopol, near the Strasbourg Railway Station. This ch. has undergone entire restoration, and enlarged by two bays added to the nave, which and the transept are in the pointed Gothic of the 16th cent.; the choir and tower of the 15th. The W. front has been rebuilt in harmony with the style of the interior, and the portal enriched with statues, replacing the poor Italian façade erected in 1622. In the tower is a statue of St. John, of the 15th cent. The ornamentation of the niche is curious. In the interior the keystones of the nave and transepts are handsomely carved; but the choir especially was much injured by the restoration in the 16th cent. by the architect Lepautre.

**Lazare, St., E 2,** also near the Strasbourg Station, formerly a celebrated convent, now a house of detention and prison for women. The bodies of the kings were deposited in the ch. here on their way to their last resting-place at St.-Denis.



**Latin, Quartier or Pays.** A large district on the S. of the Seine, extending from the river to the Observatory, and so called from having been for many centuries the site of the principal schools and colleges, the abode of the numerous students of Paris. The first who read lectures at Paris was Remigius of Auxerre, about the year 900. For the next two centuries the succession of professors is obscure, but about 1100 William of Champeaux was teaching with success until he was eclipsed by his celebrated pupil and rival Peter Abélard. In 1169 there existed a regular University composed of four faculties—arts, theology, law, and medicine; and in 1199 the first charter was granted to the University by Philip Augustus. By this time the number of students was very great, and they established themselves on the slopes of what was then called the Montagne de Ste.-Geneviève. Bishops, abbots, and laymen founded educational establishments, remains of which still exist. The hillside was almost covered with colleges, which filled whole streets, extending from the Collège des Bernardins to Mont-Parnasse. The Rue du Fouarre consisted entirely of schools; and here, in the latter half of the 13th cent., Dante, seated on straw, listened to the lectures of the schoolman Sigier delivered in the open air. The University of Paris was especially celebrated for its scholastic learning; and, in 1453, is said to have numbered as many as 12,000 students at one time. It had obtained exclusive cognizance of all civil or criminal suits affecting its members, and this privilege gave rise to many contentions between the University and the municipal authorities (see *Pré-aux-Clercs*). Though the colleges are now converted into private houses or into Public Schools, the Pays Latin is still inhabited by many thousand students in letters, science, law, and medicine, leading a life of gaiety and freedom from restraint which is hardly to be understood by an Englishman. They and their associates, male and female, form the staple of a large portion of the well-known novels of Paul de Kock.

**Légion d'Honneur, Palais de la, C 3,** on the Quai d'Orsay, opposite the Tuileries (entrance in the Rue de Lille), destroyed by the Communists May 1871 and rebuilt next year. It was originally built 1786, by the architect Rousseau, for the Prince de Salm, who was beheaded in 1792, and the palace disposed of by lottery; it then became the property of a man who called himself the Marquis de Boisregard, and gave splendid entertainments, until he was found to be a swindler and a runaway convict. In 1803 it was made over to the Chancellor of the *Legion of Honour*, for his residence and offices. This Institution was created by Napoléon in 1801 to

reward and distinguish merit, military and civil. It was remodelled in 1852, and consists of a chancellor, 80 grand crosses, 250 grand officers, 1200 commanders, 5000 officers, and about 50,000 chevaliers. Each chevalier, if in the army or navy, receives annually 10*l.*, the officers 20*l.*, the commanders 40*l.*, the great officers 80*l.*, and the grand crosses 120*l.* The income of the Order is about 280,000*l.* The chevaliers wear a red ribbon in the button-hole of the coat, with a silver cross attached; the officers, a red rosette with a gold cross; commanders, a cross suspended by a wide red ribbon round the neck; and the higher dignitaries, grand officers, and grandes croix, stars on the right or left breast. The great majority of the members of the Legion of Honour are in the military service of the country, but men of eminence in every department are admitted. Notwithstanding the great number of the members who belong to the Legion of Honour, the distinction is highly esteemed by all classes in France and on the Continent; persons wearing the cross (not the ribbon) are saluted by the sentinels on guard and soldiers as they pass before them. The chancellor decides all questions relative to foreign orders or decorations to be worn in France, &c. There is an establishment at St.-Denis for the education of the daughters of necessitous members of the Order, and another at Ecouen.

**Leu, St.—St. Gilles, D 3.** A ch. on the Boulevard de Sébastopol. The nave is supposed to be of the 14th cent.; but so many alterations have been made that not much of the original is left. Here is preserved a portrait of St. François de Sales, by Philippe de Champagne, said to have been taken on his death-bed. The front was rebuilt in 1727 and the apse in 1611. The E. end, as it stood originally, having projected into the boulevard, was cut off, and the present apse erected; indeed the ch. was almost rebuilt at the same time.

**Libraries, Public.** See *Bibliothèques* and *Reading Room*.

**Longchamps.** See *Champs-Élysées* and *Bois de Boulogne*.

**Louis, St., Hospital, E 2,** entrance from the Rue Bichat, in the Quarter of the Marais, and beyond the Canal St.-Martin. It contains upwards of 850 beds, chiefly for diseases of the skin. The streets around bear the names of celebrated medical men who have been attached to it, such as Alibert, Richerand, &c. The building was founded 1607, by Henri IV., and covers a considerable space of ground.

**Louvois, Square, C 3,** in Rue de Richelieu, fronting the Biblio-

thèque Nationale. The site of the old French opera-house, which was pulled down after the assassination there of the Duc de Berry by Louvel in 1820. The intention was to erect an expiatory monument on the site; but objections were raised to this plan, and in 1835 the square was planted and laid out as we now see it, and a handsome fountain, with 4 statues, representing the Seine, Saône, Loire, and Garonne, erected in the centre, from the designs of Visconti.

\*\*\***Louvre Palace, C and D 3.** A grand pile of buildings, enclosing a large square court, on the right bank of the Seine, between it and the Rue de Rivoli, facing on the E. the ch. of St.-Germain l'Auxerrois, and on the W. the Tuileries; with which it is connected by the long *Gallery of the Louvre*, running parallel with the Seine. The origin and meaning of the name are equally unknown.

*History and Architecture.*—Philip Augustus about the year 1200 converted a hunting-seat of the early French kings on this spot into a feudal fortress, with a donjon (Grosse Tour du Louvre) in the centre, and surrounded by a deep moat or ditch. The plan of this castle was marked out on the pavement in 1868, after traces of the foundation had been laid bare in excavations made by the municipality. Some idea may be formed of its appearance from the existing conical capped towers of the Conciergerie and Palais de Justice, on the opposite bank of the river. The oldest part of the existing building is the S. end of the W. side, designed by Pierre Lescot for Francis I., who pulled down the old fortress to substitute in its place a palace in the then so-called Italian style. His successors in turn added to it; Henri II. and Catherine de Médicis by finishing the W. side of the Court, known as Vieux Louvre, and commencing the S. wing, stretching along the Seine. In this portion was celebrated, 18th Aug. 1572, the marriage of Margaret de Valois with the King of Navarre (afterwards Henri IV.), in the presence of most of the chiefs of the Huguenots, only 5 days before the Massacre of St. Bartholomew. The window from which Charles IX. is said to have fired upon the fugitives attempting to escape along the quays of the Seine was in the part of the building pulled down by Louis XIII. Henri IV. began the long gallery to connect the Louvre with the Tuileries, and completed it so far as to be able to walk through it before his assassination. Under Louis XIV., at the suggestion of Colbert, Bernini was brought from Italy to complete the palace; but his designs were superseded by those of *Claude Perrault*, a native architect, originally a physician, who commenced, 1666, the magnificent \**Colonnade*



of 28 twin Corinthian columns flanking the grand gateway forming the E. front towards the ch. of St.-Germain-l'Auxerrois, "A façade which has not been surpassed in modern times either for elegance or propriety."—*F.* The S. or river front, also by Perrault, displays 40 Corinthian half-columns. He left behind him designs for 3 sides of the great court. The N. front had been begun by Lemercier some years earlier; the want of money, and the predilection of Louis XIV. for Versailles, caused the Louvre to remain unfinished; a large part of it even stood unroofed down to the time of Napoléon I., who repaired what had fallen into decay, finished the general plan, in completing the long Picture Gallery connecting the Louvre with the Tuileries, and converted the palace into a National Museum, in which he collected not only all the art treasures of France, but combined with them the spoils of the principal galleries of Europe, the trophies of his victorious campaigns. The restitution of this plunder was made in 1815, after Waterloo, by the justice and firmness of England, under the direction of the Duke of Wellington, much to the disgust of the French. The workmen sent to take down the pictures were protected from molestation by a British sentry at every 50 yards of the gallery, and a British detachment kept guard in the Place du Carrousel.

The Louvre was assaulted by the mob on the side towards St.-Germain-l'Auxerrois during the 3 days of the July Revolution in 1830, and was bravely but ineffectually defended by the Swiss Guards, who were called away at an important moment by order of Marshal Marmont. The assailants who fell in the assault were at first buried in the garden, fronting the Colonnade of Perrault, but their remains were afterwards removed to the Place de la Bastille. The spot was subsequently converted into a garden by Louis-Philippe. In 1871 the insurgents of the Commune set fire to the Louvre, but only the valuable Library of Art was destroyed, for the most precious chefs-d'œuvre had been sent for safety to the arsenal at Brest.

The embellishments of the Louvre made under the Restoration and by Louis-Philippe have been entirely left in the shade by the aggrandisements bestowed on it by the Emperor Napoléon III. The fronts towards the great Court ("already the most beautiful of any modern palace in Europe"—*F.*) were repaired and restored by him, and he also caused the gardens to be laid out. The houses which hemmed in the Palace, on the side where the Rue de Rivoli now runs, were cleared away, and he completed the edifice by raising the vast pile of building connecting the Louvre with the Tuileries, which on one side finishes the Rue de Rivoli, and on the other the grand square called *Place Napoléon*, a continuation of



the Place du Carrousel. These splendid palatial constructions are chiefly from the designs of the late *M. Visconti*. See *Carrousel*, *Place du*.

The new Louvre has been chiefly occupied by the Government, and the Ministry of Finance is permanently fixed here since the destruction of the building in the Rue de Rivoli by the Communists in 1871.

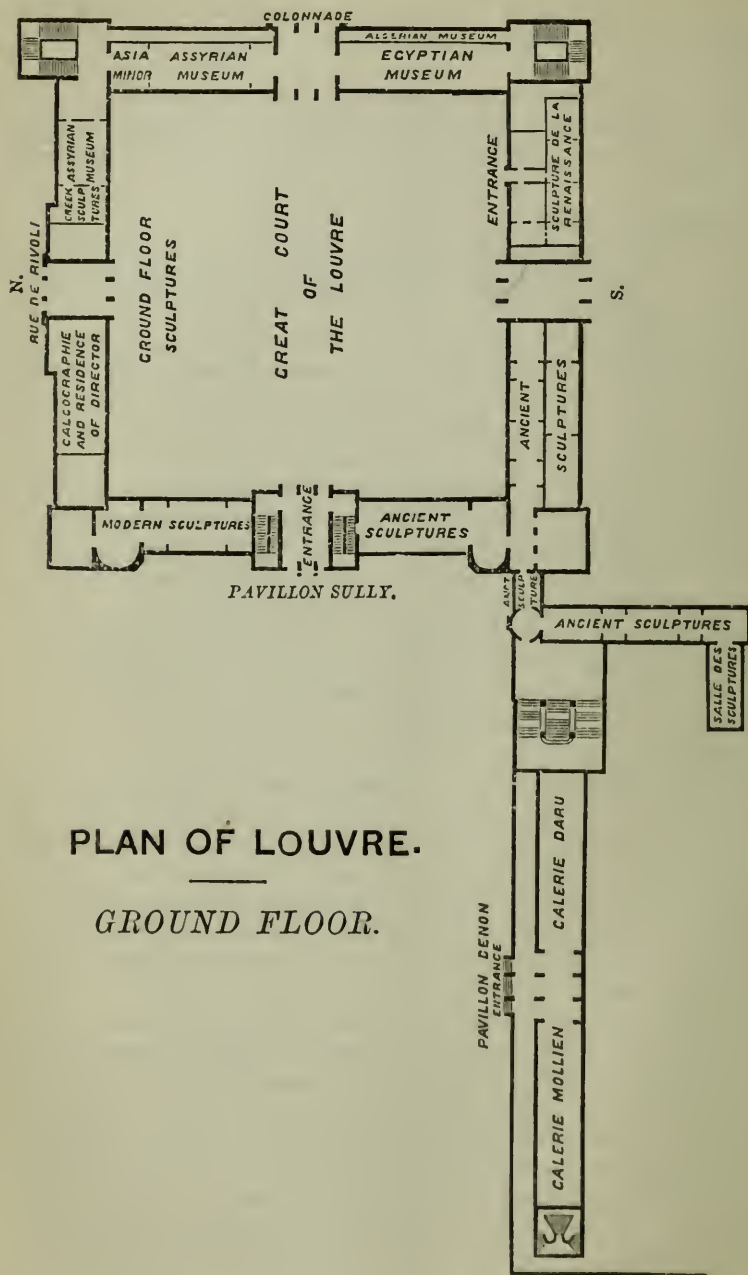
### Musées du Louvre.

Admission daily, except Monday, from 10 to 4; for copyists and artists generally from 9 to 4 in winter, and from 8 to 6 in the summer months. Separate catalogues of most of these collections are to be purchased in the rooms.

This enormous collection of works of art occupies nearly the entire range of the buildings forming the Louvre Palace and the Louvre Gallery. As a whole it is perhaps the finest, and as regards numbers the largest in Europe, although it must yield in Italian art to those of the Vatican and Florence, and even to the National Gallery; in Dutch to those of the Hague, Amsterdam, and Antwerp; in Spanish, to the National Gallery of Madrid; in Roman antiquities to the Museums of the Capitol and Vatican at Rome and to that of Naples; and in Greek sculpture to the British Museum. Most of the objects are set out and exhibited to the best advantage in splendid rooms. Under Napoléon III. the whole was re-arranged, whilst very great additions were made in the Egyptian, Assyrian, and Etruscan departments, and the Campana collection was purchased in 1861 for nearly 200,000*l*.

Such an extensive and important assemblage of works of art *cannot be visited too often*. The whole history of art is as it were here presented to the spectator, such is the completeness of the collections. Merely to walk through the rooms at a moderate pace will take a couple of hours, and those who wish to *see* the collections and examine a few of the remarkable objects should not attempt it in one day. Frequent changes are made in the position of the objects exhibited, and the numbers attached to them are also liable to variation.

On the ground floors are placed the sculptures of every period and country; on the 1st floor, paintings, original drawings of the older masters, and smaller works of Roman, Greek, Etruscan, and Egyptian art; the Musée Campana, consisting of Roman paintings, terracottas, bronzes, Italo-Greek vases, mediæval Italian paintings; Musée du Moyen Age, ivories, majolicas, &c.;—on the upper floor, the Naval, Ethnological, and Chinese collections. For those who merely wish to go over the collections rapidly the following plan may be useful:—



Take on the *first day* the different halls on the ground floor of the palace, which will embrace the sculptures of every period; on the *second day* the picture galleries, with the original drawings, the mediæval collections of ivories, furniture, majolicas, &c., and the smaller Roman, Greek, and Egyptian antiquities, bronzes, and terracottas, all which are on the first floor; and the Musée Naval and Ethnographical collections, on the second or uppermost one, in the order described in the following pages. To facilitate their examination, see annexed ground-plans of the two principal floors.

### COLLECTIONS ON THE GROUND FLOOR.

1. Ancient Roman and Greek Marbles.
2. Egyptian Monuments, Statues, &c.
3. Assyrian, Syrian, Phœnician, &c.
4. Mediæval and Renaissance Sculpture.
5. Modern, *i. e.* of the 17th, 18th, and 19th cents.

**1. Museum of Ancient Sculpture** (*Musée des Antiques*).—This collection, which is chiefly of the Roman period, occupies the lower part of the S.W. wing of the Louvre Palace, a part of the ground floor of the Louvre Gallery, and two large halls opening under the Pavillon Denon out of the Place Napoléon III. Enter by the S. door under the W. pavillon (*de l'Horloge* or *Sully*) in the Great Court. From this we pass into a series of Halls in which Roman sculptures, statuary, busts of imperial and other great personages are arranged. The first is the *Salle des Cariatides*; formerly the Salle des Gardes, forming the ante-room to the apartments of Catherine de Médicis. This and the adjoining rooms are parts of the palace of Henri II., Henri III., and Charles IX. Here Henri IV. celebrated his nuptials with Margaret of Valois, and here his body was laid after his assassination by Ravallac. Here the Duke of Guise hanged 4 of the chief Leaguers in 1594, and here *Molière* had his theatre and played (1659). Its present name is derived from the 4 colossal caryatides which support the gallery at the N. end, chefs-d'œuvre of *Jean Goujon*, who was shot here at his work during the Massacre of St. Bartholomew. The bronze reliefs on the gates beneath are by *Riccio*, and the great one above a copy of that by *Benvenuto Cellini* representing *Diana*. Most of the other decorations of the room are by *Jean Goujon*, or his school. The principal marbles in this room are—\*235. The *Borghese Vase*, found at Rome in the gardens of Sallust. 183. Statue of *Mercury* formerly known as *Jason*. The "*Vénus accroupie*," or stooping

Venus. 134. Cupid riding on a Centaur. Silenus and the infant Bacchus. In the window recesses are several Greek inscriptions; and at the farther end, in a larger one than the rest, the celebrated statue of the Hermaphrodite, from the Borghese collection, and on each side two good busts of Homer and Hippocrates. From the Gallery of the Caryatides a door leads into a suite of rooms still older, perhaps of 1380; they were decorated nearly as we now see them for Catherine de Médicis; in the first of which, called the *Corridor de Pan*, Statue of Minerva, "au collier." From here, continuing to the l., is a continuous gallery, bearing the names of *Salles de la Médée, d'Hercule, d'Adonis, and de la Psyché*, from the most remarkable works they contain; few of the marbles here are of transcendent merit; the statues, indeed, are generally of very second-rate Roman workmanship. The following are the most worthy of notice:—492. Bas-relief of Venus and Mars. 179. Sepulchral bas-relief of the Vengeance of Medea, in 4 portions. 575. Statues of Esculapius and Telephorus. A large marble sarcophagus with two recumbent figures on the cover, and reliefs of the Combats of the Amazons, of the Roman period, from Salonica. Statue of Diana, called *La Zingarella*, or the Gipsy. Group of Hercules and Telephus. Statues of Venus Victrix. Several sepulchral reliefs: a larger one, representing the sacrifice of a bull, with the Aruspex. In the *Salle de Psyché* are several statues of Venus. A small seated statue of Euripides with a list of his works on the back of his chair, a sarcophagus representing Bacchus and Ariadne, discovered near Bordeaux. Cupid bending his Bow; and 387. A statue of Psyche. At the extremity of the next hall is the *\*\*Venus of Milo*, the finest specimen of ancient sculpture in the Parisian collection; it was discovered, in 1820, in the island of Milo. An opening leads from this into the *Salles de Melpomène, de la Pallas, and du Gladiateur*, series of halls, parallel to the façade of the palace, towards the river, where are some of the best statues in the Louvre; such as—\*386. Colossal statue of Melpomene, 13 ft. high. In front of this statue is a good *mosaic*, the central portion, a Victory in a chariot, alone ancient, the others by Belloni; and on one side a good Hermes bust of Alexander the Great. The "Pallas of Velletri," a colossal statue of the time of the Antonines, found near Velletri. Apollo Soroctonos, a copy of the famed statue by Praxiteles. 306. Statue of Polyhymnia, very good but much restored. \*262. The Borghese Gladiator, by the Greek sculptor Agasias; a very fine specimen of Greek art during the Roman period. The small bas-reliefs on the base are by *Bernini*. The Diana Venatrix. Venus, found at Arles in 1651; head and neck of exquisite beauty. 281. Wounded Amazon,



supposed by some to be a copy of a work by Ctesilaus, a contemporary of Phidias. 290. A small group of a Faun picking a thorn out of a Satyr's foot, upon an altar with good reliefs of Bacchantes. 211. An altar dedicated to Diana. At the extremity of this series of halls is the

*Salle du Tibre.* 249. The River Tiber, with Romulus and Remus; a Roman work of the 2nd cent. The inscriptions behind it are from the ruins of Gabii. 144, 233, 234, 235. Statues of Esculapius, Antinous, and Ceres; and 2 handsome marble Sedie, dedicated to Bacchus and Ceres.

This Hall forms the S.W. extremity of the quadrangle. Passing through the Corridor de Pan a door leads into the *Salle de Phidias*, containing numerous and valuable specimens of Greek sculpture, chiefly from Asia Minor. The ceiling is painted by Prudhon. In the centre is a restoration of an altar with reliefs of the 12 gods; and the E. and W. walls are covered with portions of the temple of Assos in Mysia, and of a part of the frieze of the eastern façade of the Parthenon. There are some interesting bas-reliefs and Greek inscriptions deposited here. From this hall the Rotonde is reached, which opens on the grand staircase and former principal entrance to the museum. Under the staircase (*Vestibule Daru*) are deposited a number of sarcophagi, including that of Salonica, representing a combat of Amazons. *Obs.* also a very complete series of funeral urns, collected by the Marquis Campana, and a fine Grecian bust. The centre of the *Rotonde* is occupied by the Borghese statue of Mars, and from this chamber runs S. a series of halls.

In the first (*Salle de Mécène*) is a statue and a bust of Seneca, and a large bas-relief representing a sacrifice.

In the second or *Salle des Saisons*. A large bas-relief of a Mithraic Sacrifice. Venus Genitrix holding the apple. An ancient Greek lion, discovered at Platæa in 1824. A recumbent statue of Bacchus. A bust of the Emperor Papienus. A small Wounded Gladiator.

The *Salle de la Paix* contains a porphyry statue of Rome, and the next hall (*Salle de Septime Sévère*) has a very complete collection of Imperial busts from Marcus Aurelius to Caracalla. In the centre of the *Salle des Antonins* is a colossal statue of Marcus Aurelius, and there is a good bust of that Emperor also here. The last hall (*Salle d'Auguste*) is so called from the statue of Augustus occupying the end. Here is also one of the most perfect statues in existence, only two of the fingers being deficient. It is known under the name of *Germanicus*.

**2. Egyptian Sculptures** (*Galerie Egyptienne*).—The larger specimens of Egyptian art are contained in the south-eastern wing of the Louvre, the entrance to which is under the gate leading towards the church of St.-Germain-l'Auxerrois; the collection, founded by Charles X., in 1826, is very rich in the ordinary class of Egyptian sculpture, especially of the kings of the 18th dynasty, and in specimens discovered in the sepulchral pits of Lower Egypt, particularly in the Serapeum of Memphis by M. Mariette. The objects most worthy of notice in the grand hall are, A 21. Sphinx of Rhamses II.; A 23. Sphinx of his son Meneptha: both in granite, and of the 18th dynasty, or 15 centuries before Christ. A 16. A sitting statue of Sevekhoteb, of the 13th dynasty. A 19. Head of a colossal statue of Amenophis III.; and A 18, its feet. Sarcophagus of Rhamses III., in granite, the cover of which is at Cambridge. A 20. Sitting statue of Rhamses II. (the Great), Memnon, or Sesostris, in black granite. 2 fine sarcophagi, in green basalt and black granite, covered with hieroglyphics: one belonging to Taho, a hierogrammat; the other of a priest: both of the time of Psammetichus II. (B.C. 660). D 29 and 30, two monolith chapels, in granite, the last of the reigns of Cleopatra and Ptolemy Cæsarion (A.D. 44). D 38. A cast of the Zodiac of Denderah, the original being at the Bibliothèque Nationale. The specimens of sculpture in the two next halls are of a loose spongy limestone, and were found in the Serapeum or sepulchral caverns of the divinity Apis, in Lower Egypt; they consist in a remarkable figure of the Bull Apis, which retains traces of the black colouring; of numerous steles with inscriptions; of some painted statues of a very early period; and of urns in which the entrails of the sacred animal were enclosed. Opening out of this latter hall is the entrance to the

**Algerian Museum.**—This narrow gallery, looking towards the Place St.-Germain-l'Auxerrois, contains inscriptions, sculptures, and mosaics of the Roman period, discovered principally in Algeria, and on the N. coast of Africa, including Egypt; the most worthy of notice being a large mosaic, representing Neptune and Amphitrite, found near Constantina.

**3. Assyrian and Phœnician Museum** (*Galerie Assyrienne*).—This collection is placed in the N. half of the E. front. The specimens from Nineveh were collected by M. Botta in 1847. Although inferior to those in the British Museum, they still form a most important collection. The great hall contains numerous bas-reliefs and human-headed bulls. Beyond this is a smaller hall, dedicated to Greek sculpture from Asia Minor; it is called the *Salle du Vase de Pergame*, from the fine vase, with sculptured bas-reliefs,

discovered at Pergamus. The *Vase d'Amathonte* is 11 ft. in circumference, found in Cyprus, 1866: see also the *Stele* of Iarnaca and some Cypriote inscriptions. Round the walls are numerous bas-reliefs from the ruins of the Temple of Artemys at Magnesia. A door opens on l. into a suite of three halls: in the first two are smaller Nineveh reliefs, and casts from those in the British Museum, objects from Nineveh; and numerous *Phœnician* sarcophagi; one, in black granite, with inscription, belonged to Esmunazar, a king of Sidon; the others, in statuary marble, but Egyptian in form, each having a human head on the cover, were discovered at Byblus and Tortosa in Phœnicia; M. Renan's Phœnician fragments and inscriptions; and the famous Moabite stone, inscribed to Chemosh, presented by M. C. Ganneau. The *Salle des Monuments de Miletus* contains the results of the investigations by M. Rayet in that place, and presented by the Rothschilds in 1873.

4. Museum of Sculpture of the Christian and Middle Ages and Renaissance (*Musée de Sculpture de la Renaissance*).—This collection, which is in the S.E. wing of the palace towards the river, was first placed here in 1824, and includes the monuments collected by Alexander Lenoir, chiefly sepulchral, rescued from churches desecrated during the Revolution; they are arranged in 5 halls, bearing the names of the most remarkable artist of their respective periods. Entering by a passage from the Great Court, we see arranged, on each side, the oldest sculptures of the collection. Recumbent statues of Pierre d'Evreux and Catherine of Alençon. Of Anne of Burgundy, Duchess of Bedford (ob. 1433), and a rude statue of Childebert of the 13th cent. Commencing with the farthest hall on the rt., 1. *Salle de Michel Colombe*. In the centre are the fine recumbent figures, especially that of the female, of Louis Poncher and his wife, the sepulchral monuments of the historian Philippe de Commines and his wife; a bas-relief of St. George and the Dragon, by *Michel Colombe*; and 16, a statue, in alabaster, of Louis XII., by *Demugiano* of Milan. 2. *Salle de Michel Ange*. Statues of 2 prisoners, in an unfinished state, by *Michael Angelo*—they were commenced for the tomb of Julius II. at Rome; the Nymph of Fontainebleau, a large alto-relievo in bronze, by *Benvenuto Cellini*, from over one of the entrances to the chateau of Anet; Mercury and Psyche, by *A. de Vries* (1595); an equestrian statue of Roberto Malatesta of Rimini; a bust of Beatrice d'Este, by *Desiderio da Settignano*; a bas-relief of Christ laid in the tomb, attributed to *Daniele di Volterra*; a low relief of the Virgin and Child, by *Mino da Fiesole*.



3. *Salle de Jean Goujon*. In the centre is the celebrated group of Diane de Poitiers, represented as the Hunting Diana, by *Jean Goujon*; the sepulchral statues of Anne and Madeleine de Montmorency, by *B. Prieur*, and of René de Birague, by *Germain Pilon*; busts of Henry II. and Charles IX.; 4 figures in wood which supported the shrine of Ste.-Geneviève by the latter; the tomb of the Constable Anne de Montmorency, by *B. Prieur*; a monument which contained the hearts of Henri II. and his Queen Catherine de Médicis, with 3 statues of the Charities, by *G. Pilon*; a series of fine low reliefs by *Jean Goujon*, representing nymphs, tritons, and nereids, formerly on the Fontaine des Innocents; and 5 of the Deposition and 4 Evangelists, which were executed for the rood-screen in the ch. of St.-Germain-l'Auxerrois. 4. *Salle des Anguier*. Contains the monumental obelisk, by *François Anguier*, of Henri de Longueville, celebrated in the Thirty Years' War; statues of Louis XIII. and Anne of Austria, and of Louis XIV. when young, by *S. Guillain*; of Jacques de Thou, by *François Anguier*; of Orpheus, by *Franchville*; a statue in bronze of Fame, by *Berthelot* (1646); and fragments of the original statue of Henri IV., by John of Bologna and Pietro Tacca, and the figures by Franchville of the 4 conquered provinces on its pedestal, which stood on the Pont Neuf. In a room opening out of the entrance corridor (on l.) are casts of the tombs of Charles the Bold and Mary of Burgundy, and of the fine chimney of the Salle de la Châtellenie at Bruges.

On the rt. is the *Salle Chretienne*, containing sarcophagi of the early Christian period, that of Livia Primitiva being the oldest. The W. side of this room communicates with the *Salle Judaïque*, filled with specimens of sculpture from Palestine, collected by M. de Saulcy, &c. See the Moabite Stone from Dibon, a tablet of black basalt bearing the name of King Mesha, and a sculptured sarcophagus from Jerusalem, called the Tomb of David.

5. **Museum of Modern Sculpture.**—This collection, which may be considered as a suite of the preceding, is contained in a series of rooms in the N.W. wing of the palace, the entrance being near the great gateway under the Pavillon de l'Horloge. Here also the different rooms bear the names of distinguished French artists. No works of living sculptors are admitted. Commencing in chronological order, we have on l., 1. *La Salle de Coyzevox*, tomb of Cardinal Mazarin, which formerly stood in the chapel of his college, now the Hall of Assembly of the Institute; round the room are busts of Bossuet, Richelieu, Ch. Lebrun, and Mignard. 2. *Salle de Puget*. Group of Milo of Crotona devoured by the Lion; Perseus delivering Andromeda; of Alexander and Diogenes, a



large bas-relief; casts of the two celebrated caryatides in front of the Hôtel de Ville at Toulon; and colossal groups of Hercules, and of Perseus and Andromeda; a small group of Alexander the Great. 3. *Salle des Coustou*. Statues of Louis XV. and his queen, Marie Leezinska; 4 bronze bas-reliefs, by *Desjardins*, which were on the pedestal of the statue of Louis XIV. in the Place des Victoires; several indifferent works by *Allegrain* and other sculptors of the 18th cent.; and a series of prize academic pieces; Cupid, by *Bouchardon*. 4. *Salle de Houdon*. A bronze statue of Diana; a Bacchante, by *Clodion*; a Psyche, by *Pajou*; a Ganymede, by *Julien*; a group of Cupid and Psyche, by *Delaistre*; good busts of the Abbé Aubert, by *Houdon*; of Buffon, by *Pajou*; a lovely one of Madame du Barry; and a very characteristic one of Jean Jacques Rousseau. 5. The *Salle de Chaudet* contains two of the sculptor's best works—Cupid with the Butterfly, and the Shepherd Phorbas with the infant Œdipus. This hall is filled with what may be called the chefs-d'œuvre of the modern French school of sculpture. 339. The group of Daphnis and Chloe, and Immortality, by *Cortot*. 331. Biblis metamorphosed into a Fountain, by *Ch. Dupaty*; statue of the Nymph Salmacis; 327. Aristeus, God of the Gardens; and, 328, of the boy Hyacinthus, by *Bosio*. 349. One of the Sons of Niobe. 348. The Toilette of Atalanta, a statue of Prometheus, and another of Psyche, by *Pradier*. Besides these and other works of recently deceased French artists, there is a colossal bust of the first Napoleon in bronze, by *Bartolini* of Florence, and two lovely groups, 383 and 384, of Cupid and Psyche, by *Canova*; a Neapolitan fishing boy, by *Rude*, &c. &c.

### COLLECTIONS ON THE FIRST FLOOR.

The 1st floor is reached by a fine double staircase from the long Gallery of Busts leading out of the Pavillon Denon, or by the staircase in the Pavillon Sully.

The collections on the first floor of the Palace consist of—

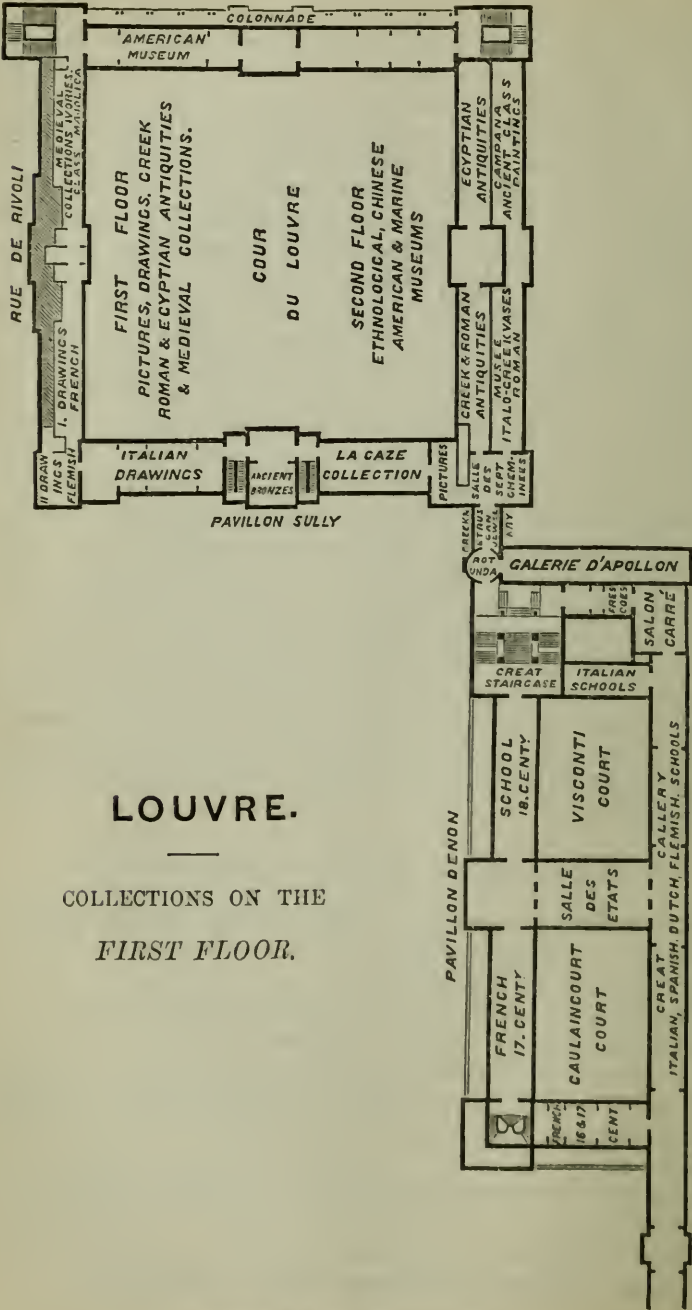
6. *Galerie d'Apollon*—Musée des Bijoux.

7. *Paintings of Old Masters*—Salon Carré (gems of the collection). Great Gallery, 1. Italian and Spanish School; 2. Flemish and German. On right, Salle of Italian Masters. Long Gallery—Salle des États.

8. *Paintings of French School* — Salle des Sept Cheminées. La Caze Collection.

9. *Musée Campana*—Cabinet Etrusque.

10. *Smaller Egyptian Antiquities*—Musée Champollion.



LOUVRE.

COLLECTIONS ON THE  
FIRST FLOOR.

11. Smaller Greek, Roman, and Etruscan Antiquities—Bronzes, Terracottas, Vases.

12. Designs and Drawings of Old Masters.

13. Mediæval Collection—Ivory, Glass, China, Enamels.

14. Galerie de la Colonnade (Musée Américain).

15. Musée des Souverains.

On the 2nd floor—

16. Musée de la Marine.

17. Musées Ethnographique and Chinois.

From the mode in which these different collections are placed, it will be preferable to describe them in the order most convenient to the visitor who may have little time to give to their examination—than according to their several contents for persons who can devote more time to their study: the place of each will be found easily on the annexed plan. Ascending the grand stairs, we enter the **Salle La Caze**, containing a fine collection of nearly 300 French and Italian, but chiefly Flemish pictures, the gift of M. La Caze (died 1869). The names of the artists are on all the pictures. The most deserving of notice are those by Adrian and Isaac *Ostade*, *Rembrandt*, *Teniers*, *Wouvermans*, and *Watteau*. The adjoining smaller *Salle de Henri II.* contains pictures of the French school, *Vanloo*, *Boucher*, *Prudhon*, &c. From here a door opens into the *Salle des 7 Cheminées*. (See below.) Beyond this (on l.) is the Campana Museum; and on rt. the *Salle des Bijoux*, containing Etruscan, Roman, and Greek jewellery and other fine specimens of ancient metal work, forming part of the Campana collection. *Obs.* olive and laurel leaved crowns in gold, gilt and enamelled helmets found near Rouen, necklaces in gold and silver with pendant amulets, earrings from Vulsinii, silver articles found in 1836 at Notre Dame d'Alençon, and several fine gold rings. From this room is reached the grand *Vestibule* or *Rotonde* (here Henry IV. expired, 1610), which opens on one side on the great stairs, and on the l., through a pair of beautiful steel doors from the Château de Maisons-sur-Seine (temp. Henri II.), into the

6. **Galerie d'Apollon**, originally built by Charles IX., destroyed by fire in the reign of Louis XIV., then rebuilt and used as a picture gallery; restored under Louis-Philippe, and completed in 1851 by Napoléon III. This magnificent gallery is 185 ft. in length, and 28 ft. 6 in. in breadth, decorated with gilding and painting wherever ornamentation could be introduced, and a series of 18 portraits, in Gobelin tapestry, of French artists of celebrity who have worked on the Louvre. The ceilings were partly painted by

Lebrun towards the end of the last cent., and partly by modern artists; the central compartment by *E. Delacroix*. From the S. window at the end there is a fine view over the Seine. This tastefully arranged collection contains some of the finest Renaissance plate and ornaments in existence, and includes the crown gems and jewels, the jewellery and enamels of the Musée du Louvre, and the remains of the Musée des Souverains. The jewellery and precious stones, Cellini work, cups of rock crystal, agate, onyx, and jasper, are placed in a number of stands in the centre of the room; the incomparable series of *Limoges* and other enamels on the sides. *Obs.* several curious reliquaries, crosiers, &c., insignia of the Kings of France, sword and sceptre and hand of Justice of Charlemagne, ring and agrafe for the mantle of St. Louis, helmet and shield of Charles IX., and a metal box which enclosed, according to the inscription, an arm of Charlemagne. A door nearly at the end on rt. leads into

7. \*\*\*\*The Salon Carré, restored and decorated by Duban, and in which the finest paintings of the Italian, Flemish, Spanish, and French schools are placed. Every picture here deserves attention; and the following are particularly to be noticed:—

\**Correggio* (d. 1534). 28. Antiope asleep, contemplated by Jupiter in the guise of a Satyr; belonged to Charles I. of England. Marriage of Ste. Catherine of Alexandria with the Infant Jesus.—*P. da Cortona* (d. 1669). *Æneas* and Dido.—*G. Dow* (d. 1674). 121. La Femme Hydropique (dropsical lady), the masterpiece of the artist; was purchased for 30,000 florins, to be presented to Prince Eugène.—*Van Dyk* (d. 1641). 142. Portrait of Charles I.—\**Van Eyck* (d. 1441). 162. The Virgin and Child crowned by an Angel; kneeling in front is the Donatorio or person for whom the picture was painted.—*Francia* (d. 1517). 318. A male portrait; at one time attributed to Raphael.—*Holbein* (d. 1514). 208. Portrait of Erasmus. 211. Anne of Cleves.—*Luini* (d. 1530). 242. The Daughter of Herodias with the head of John the Baptist.—*Mantegna* (d. 1506). 250. Virgin seated on her Throne (la Vierge de la Victoire).—*Metzu* (d. 1658). An Officer paying his respects to a young lady.—*Perugino* (d. 1524). 442. The Virgin and Child, attended by Sta. Rosalia, Ste. Catherine, and 2 angels; purchased 1850, from the King of Holland's collection, for upwards of 2000*l.*—*Seb. del Piombo* (d. 1547). 239. The Salutation of Mary.—*Raphael* (d. 1520). \*Virgin with Infant sleeping, and St. John. \*\*377. The large Holy Family, with SS. Elizabeth and Joseph, and John Baptist as a boy; the Infant Jesus is rising from



his cradle into the arms of his mother. Painted for Francis I. \*375. Virgin and Child, with the little St. John (la Belle Jardinière). 382. St. Michael. 376, 380. 2 small paintings of St. George slaying the Dragon.—*Rubens* (d. 1640). 433. Thomyris Queen of the Scythians, causing the head of Cyrus to be thrown into a vessel of blood.—*Ribera* (*Spagnoletto*) (d. 1656). 553. Adoration of the Shepherds.—*Terburg*. 526. An Officer offering gold to a young girl.—*Titian* (d. 1576). \*465. The Entombment; the body of the dead Saviour borne to the grave by Joseph of Arimathea, Nicodemus, and another disciple, while St. John supports the Virgin: belonged to Charles I. \*471. A Girl at her Toilette; behind her a man holding a circular mirror—called “Titian and his Mistress.”—*Leon. da Vinci* (d. 1519). \*481a. Portrait of Mona Lisa, wife of Francesco di Giocondo of Florence, hence called La Joconde by the French, described by Vasari. \*481. Virgin and Child, with St. Anne, called La Vierge aux Rochers.—*Giorgione*. A Concert; from Charles I.’s collection.—\*\**Paul Veronese* (d. 1588). \*103. The Marriage in Cana, the largest picture in the Louvre, 32 ft. long by 21 ft. high. Christ and the Virgin appear in the centre of the picture; most of the surrounding figures are said to be portraits,—the bride at the end of the table, Eleanor of Austria; at her side Francis I.; and next to her, in yellow, Q. Mary of England. The Sultan Soliman I. and the Emp. Charles V. (a profile) are introduced; and in the foreground Paul Veronese himself, in white, plays on the violoncello; behind him Tintoret on the same, while Titian is occupied with the bass-viol, and Bassano with the flute. 104. The repast with Simon the Pharisee.—\*\**Murillo* (d. 1682). 546. The Annunciation. The Virgin in glory, surrounded by infant angels standing on the crescent moon, according to the words of Revelation, chap. xii. 5: “And there appeared a great wonder in the heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of 12 stars.” From Marshal Soult’s collection, purchased 1852 for 24,600*l*. — *Ghirlandajo*. 204. Sta. Anna and the Virgin.—*Poussin*. 453. A magnificent landscape.—*Annibal Carracci*. 140. A Dead Christ surrounded by the Marys and St. Francis.—*Guercino*. 55. The Assumption of the Virgin, with Saints below.—*N. Poussin*. 447. His own portrait. The N. side of the room communicates with the *Salte des Fresques*. Obs. several fine frescoes, illustrative of the New Testament, from Milan, by *Luini*.

Leaving the Salon Carré, we enter the *Great Gallery*, 1320 ft. long, and about 42 ft. wide. This and the other rooms in the Louvre contain about 560 pictures of the Italian schools, 20

Spanish, 620 German and Flemish, and 660 French; total about 1860. The paintings in the Great Gallery are arranged in schools:—1. Italian and Spanish; 2. German and Flemish. The French have been removed to the new buildings. In each school the arrangement is generally chronological, and the most remarkable pictures will be found in the order in which they are here noticed.

[Immediately on entering the Great Gallery the *Salle des Sept Mètres* opens on the rt., containing the more important smaller works of the great Italian masters: some of them have been injured by retouching, in some cases by being almost painted over, and by over-varnishing. The most remarkable are:—*Luini* (died 1530). 240. Holy Family. 241. Infant Jesus asleep.—*Palmezzano*. An Ecce Homo.—*Mantegna* (d. 1506). 249. The Crucifixion. 250. Virgin and Child under a rich arbour of foliage, with the Donatorii. 251. Parnassus or the Muse Dance.—*\*Palma Vecchio* (d. 1548). 277. Holy Family.—*Perugino*. 443. A Holy Family.—*Lorenzo di Credi*. 177. A Holy Family, with 2 Saints.—*Cima da Conegliano*. 173. A Holy Family and Saints.—*Sandro Botticelli*. 195. A lovely Holy Family, and in excellent preservation.—*Raphael* (d. 1520). 384. Portrait of Queen Joan of Arragon. 385. Portrait of a young man of 15 or 16, erroneously named Raphael himself. 386. Two male portraits, called Raphael and his Fencing-master. 383. Portrait of Balthassare Castiglione. 379. St. Margaret, destroyed by being painted over.—*And. del Sarto* (d. 1530). 437. Charity, a female with 3 infants.—*\*Titian* (d. 1576). 462. Christ and the Disciples at Emmaus; from the painting of the table-cloth, called La Nappe: it belonged to Charles I. 469. Portrait of François I. in a hat and feather. 459. Holy Family, with St. Catherine; the infant Saviour stretching forward his hands to a white rabbit: called “La Vierge au Lapin.”—*Andrea d’Assisi*, or *L’Ingegno*. 37. Holy Family.—*Perugino*. 245. Groups of Nymphs, Cupids, &c.—*Tintoretto*. 351. A sketch for his great painting of Paradise in the Ducal Palace at Venice.—*Titian*. 467. A view of a sitting of the Council of Trent. 460, 461. Holy Families, with SS. John, Catherine, &c.—*\*Bonifazio*. 82. Holy Family with Saints.—*\*Leonardo da Vinci* (d. 1519). 483. Portrait of a lady, known as “la Bello Ferronnière,” from a tradition, not well founded, that it is the likeness of a blacksmith’s wife, mistress of Francis I. It is with more probability supposed to be the portrait of Lucretia Crivelli—probably the finest work in the Louvre by this master. 482. The Virgin, the Saviour, and St. John. 480. St. John the Baptist: one hand points to heaven, the other holds the cross. Presented to Charles I. by Louis XIII. The head alone

is untouched.—*Vittorio Carpaccio*. 123. The Preaching of St. Stephen.—*Andrea del Sarto*. A Holy Family. A passage leads from this hall into those of the French schools.]

Returning to the Great Gallery, the first division contains the *Italian and Spanish schools*, most of the productions of which are remarkable.—*Cimabue* (d. 1310). 174. Virgin and Child; one of the earliest paintings of the Italian school.—209. *Giotto*. St. Francis receiving the stigmata.—*Fra F. Lippi*. 234. A Holy Family.—*Ghirlandajo*. 205. Holy Family and Saints.—*Benozzo Gozzoli*. 72. St. Thomas Aquinas.—*Lor. da Credi* (d. 1536). 177. Virgin and Child, with St. Julian and St. Nicolas.—*Fra Angelico da Fiesole* (d. 1455). 214. Coronation of the Virgin; beneath, a Predella, with subjects from the life of St. Dominick.—*Perugino*. 441, 442, 443, 444. Small paintings from life of the Saviour.—*Paul Veronese* (d. 1588). 106. Christ on the Cross between the 2 Thieves; the Virgin in a swoon, attended by the Holy Women. 107. Christ with the Disciples at Emmaus; among the bystanders are introduced the wife and family of the painter, and their portraits form the most pleasing features in the picture. 99. Esther fainting away in the presence of Ahasuerus.—*D. Ghirlandajo*. 200. The Crucifixion.—*Bassano*. 302. The Last Supper.—*Vasari*. 453. The Annunciation.—*Ann. Carracci* (d. 1609). 136. Holy Family. St. Joseph offers cherries to the Infant, who is standing upright, held by his mother. Called “La Vierge aux Cerises.”—*Canaletto* (d. 1768). 113. Venice, Sta. Maria della Salute.—*Domenichino* (d. 1641). 490. David playing on the harp, attended by Angels; excellent in the colouring. 498. The triumph of love.—*L. Giordano* (d. 1705). 207. Holy Family; the Infant Jesus receives from the hands of Angels the instruments of his Passion.—*Guercino* (d. 1666). 57. Circe; one of his best works.—*Guido Reni* (d. 1642). 337. The Centaur Nessus slain by Hercules while carrying off Dejanira. 333. St. Francis kneeling before a crucifix. 329 and 330. Penitent Magdalenes. 320. David and Goliath.—*Salvator Rosa* (d. 1673). 360. A Field of Battle.—(*Spanish School*.) \**Murillo* (d. 1682). 548. Holy Family; with Elizabeth, God the Father, and the Dove. The Infant receives from St. John a cross of reeds: a wonderful picture for light and colour. \*551. A Beggar-boy hunting for vermin.—*Velasquez*. 555. Portrait of Philip IV. of Spain.

[Out of the Italian Gallery opens on the rt. the magnificent *Salle des États*. The paintings on the roof are by *Ch.-Louis Muller*. This hall was used for the opening of the Parliamentary Session by the Emperor in person, and was closed in 1870, but is



now to be filled with pictures. Raphael's fresco, bought by the Government in 1873 for 8300*l.*, occupies the centre doorway.]

*2nd Division.—Flemish, Dutch, and German Schools.—A. van Dyk* (d. 1641). Portraits. 144. Prince Rupert and his brother. 143. The Children of Charles I. 145. The Infanta Clara Eugenia Isabella, governess of the Low Countries, in the dress of a nun. \*146. Francis of Moncada, General of Philip IV., on horseback; one of the finest portraits ever painted. 151. Duke of Richmond. 152. Van Dyk himself. 148. Portrait of a man in black, and his son.—*Holbein* (d. 1554). \*206. Portrait of Nic. Kratzer, a German astronomer at the Court of Henry VIII. \*207. William Wareham, Archbishop of Canterbury. 210. Sir Thomas More.—*Q. Matsys* (d. 1530). 279. The Money Changer and his wife.—*P. Potter* (d. 1654). 400. Three Oxen; sheep in the foreground: bright and sunny; a perfect specimen of the master.—*Rubens* (d. 1640). \*462. The Village Festival (*Kermesse*); a very remarkable work, not only for the life-like truth with which the bustling scene is reproduced, but also as a proof of the original genius of Rubens, who in this painting led the way in a new class of art (*genre pictures*), which was afterwards followed out by his numerous scholars and followers, Teniers, and the rest. \*458. Portrait of Baron de Vieq. Purchased from the Cabinet of the King of Holland for 15,984 frs. \*\**Lot* leaving Sodom, attended by Angels: it bears Rubens' signature, is apparently all by his own hand, and his finest work in the Louvre. Several paintings by Teniers. A very numerous series of portraits, by *Rembrandt*, *Gerard Dow*, *Mieris*, *Ostade*, &c. 369. The Painter and his family.—*Metzu* (d. 1658). 292. Market-place at Amsterdam.—*Bol* (d. 1681). Portrait of a Mathematician.—*Denner*. 117. A portrait of an elderly female, remarkable for its exquisite finish; it was purchased in 1852 for nearly 800*l.* sterling.—*Philippe de Champaigne*. 87. A full-length portrait of Cardinal Richelieu.

The most striking portion of the Flemish collection are the series of 21 large paintings, called the Gallery of Marie de Médicis, for whom they were painted by *Rubens* and his pupils (1621–1624), to decorate the gallery of the Luxembourg; they represent events in her life from her birth, and of Henri IV. her husband from their marriage. They do *not* rank among Rubens' finest works.

**8. French School of the 16th, 17th, and 18th cents.**—A door from the Gallery of Rubens opens into a suite of rooms overlooking the Place du Carrousel in which have been placed the paintings of the French school.



In the 1st *Salle* are some curious works of the 16th cent.: portraits of Charles IX., and Francis I., of France, by *Clouet*; a Last Judgment, by *J. Cousin*; and a curious Crucifixion upon a gold ground, with the martyrdom of saints, supposed to be French, and of the end of the 14th cent. The 2nd *Salle* is exclusively occupied by works of E. Lesueur, consisting chiefly of his celebrated series of 28 subjects relative to the foundation of the Grande Chartreuse, by St. Bruno, and to the history of the Carthusian Order, executed for the Dominican Convent, formerly standing on the ground of the garden of the Luxembourg. In the 3rd *Salle* are miscellaneous subjects by E. Lesueur, executed for the decoration of the Hôtel Lambert, in the Isle St. Louis. In the 4th the collection of *Joseph Vernet's* Views of the Ports of France, and other works by the same artist. A narrow passage leads into

The *Large Hall (Galerie Mollien)*, containing works of the French school of the 17th and 18th cents. Here are some of the finest works of *Poussin*. The Deluge; Christ healing the Blind; Rebecca at the Well; The Judgment of Solomon; and The Rape of the Sabines. The collection of landscapes of *Claude Lorrain* is very important and numerous. There are several specimens here also by *Lesueur*, especially his fine portrait of Bossuet; The Annunciation, by *Rigaud*.

The *Salle des Lebrun* contains large paintings by *Charles Lebrun* (d. 1690) of Alexander's battles. In the second *Great Hall (Galerie Daru)* of the French school, the works of its great artists are continued to the early part of the present cent., including *Coyvel*. *Desportes* (for animals), *Watteau*, *Joseph Vernet*, *Vanloo*. Amongst the more modern works are worthy of notice—*Greuze*. 261. Prodigal Son, and 263. The Girl with the Broken Pitcher (*La Cruche Cassée*).—*David*. 150. The Horatii and Curiatii; and 154, Paris and Helen.—*Gérard*. 234. Entry of Henri IV. into Paris.—*Lethière*. 321. The Execution of the Sons of Brutus; and 322. The Death of Virginia.—*Léopold Robert*. 493, 494. Peasantry of the Roman Campagna, and Fête of the Madonna del Arco. Here are two pictures, Bay of Weymouth and a Cottage, by our countryman *Constable*, R.A., who justly ranks as the founder of the modern French School of Landscape.

Crossing the head of the staircase (*Escalier Daru*), and passing through the Rotonde and *Salle des Bijoux*, the visitor reaches the

*Paintings of the more Modern French School*.—These are in the before-mentioned *Salle des 7 Cheminées*, a very large hall, fitted up during the reign of Louis-Philippe to receive the paintings of the great artists of the Revolutionary and Imperial periods. Among those most deserving of notice are:—The portrait of Pius VII.,

the Rape of the Sabines, and Leonidas at Thermopylæ, by *David*; Belisarius begging at the Gates of Rome, by *David*; and Cupid and Psyche, by *Gérard*; the Plague at Jaffa, and the Battle of Eylau, by *Gros*; the Burial of Atala, from Chateaubriand's romance, Endymion, and the Deluge, by *Girodet*; the raft with the shipwrecked crew of the Medusa frigate, by *Géricault*; the Assumption, and Crime pursued by Vengeance, by *Prudhon*; Interior of the Lower Church at Assisi, by *Granet*, &c.

9. *Musée Campana*.—From a door at the S.E. corner of the Salle des 7 Cheminées opens a long gallery, or suite of 9 rooms, overlooking the Seine, containing the most valuable part of the Campana Museum, together with sculptures and inscriptions from Cyprus, Asia Minor, Palestine, &c., brought over by Renan, Henzey, and Perrault. These rooms, which were fitted up during the reigns of Charles X. and Louis-Philippe, are very handsomely decorated; the ceilings painted by the first artists of the day; the subjects representing events connected with French history in their connection with fine arts. Thus we have in the *First Room*, Poussin presented to Louis XIII., by *Alaux*, and in the presses below sculptures from Cyprus, some Phœnician Cypriote inscriptions, and a statue in the centre from Idalium in that island. In the *Second*, Henri IV. after the Battle of Ivry, by *Steuben*; the terracotta vases here are principally large oil-jars from Cervetri. In the *Third*, Puget presenting his group of Milo of Crotona to Louis XIII., by *Deveria*; Black Etruscan vases with reliefs, from Cervetri, Chiusi, &c. In the *Fourth*, Francis I. receiving Primaticcio on his arrival from Italy, by *Fragonard*. The vases in the cases here are chiefly from Cervetri: as well as the large painted slabs or tiles which formed the decorations of the walls of a sepulchre. The large sepulchral monument in the centre, known as the "Lydian Tomb," with two recumbent figures, remarkable for their Asiatic physiognomy, was discovered by Campana at Cervetri; it is in terracotta painted, and quite unique amongst the relics of ancient Etruria. In the *Fifth*, the Restoration of the Fine Arts in France, by *Heim*, with several allegorical subjects around, illustrating the history of France from Charles VIII. to Henri II. The vases preserved here are also principally from Cervetri, and are all of very early date. They represent animals in zones, and funereal banquets: some are remarkable for their paintings, especially that near the door, representing the repast of Hercules. In the *Sixth*, Francis I. armed by Bayard, by *Fragonard*. Fine Italo-Greek vases, especially those in the centre case, from different parts of Magna Græcia and Etruria. In the *Seventh*, the Reception of Aleinin by Charle-

magne, by Schnetz. This hall is called the *Salle des Vases in Figures Rouges*, from the red colour employed in the ornamentations of the pottery. In the *Eighth*, Louis XII. proclaimed Father of his People by the States-General at Tours, in 1506, by Drolling. In the centre of this room are several very fine drinking vases called Rhytons, representing various animals, and some red and green Arezzo pottery. In the *Ninth*, General Bonaparte in Egypt, by Coignet. The Roman paintings round this hall are chiefly from Pompeii, some with Greek names from Rome. In the centre are preserved the finest specimens of Roman and Greek glass of the Campana collection, and some choice coloured glass from the Greek Islands and Magna Græcia.

10. A door from the last room leads into the **Museum of Smaller Egyptian Antiquities**, which fills 4 rooms looking into the court of the Louvre, forming one-half of a series of halls, which from the reign when it was erected has been called, with that of the smaller Greek and Etruscan objects which follow, the *Musée Charles X.* These rooms are fitted up with much taste and magnificence, the roofs being painted by such celebrated artists as: Gros, Horace Vernet, Abel de Pujol, Picot, Ingres, &c. Commencing on the side of the eastern great staircase, the *First Room* contains Egyptian jewellery, bronzes, small steles or votive inscriptions, hieroglyphic inscriptions. Obs. the famous jewels (Hawk's head in wrought gold, worthy of Cellini), found by Mariette in the tomb of Apis. The *Second*—different tissues, gold and silver ornaments, pottery, and utensils of domestic use; the painting on the roof is by Horace Vernet, representing Julius II. giving directions to Bramante, Michel Angelo, and Raphael, relative to the erection of St. Peter's. The *Third*—Egyptian divinities of every size, amulets, scarabæi, and sacred images, with papyri on the walls covered with hieroglyphic and hieratic inscriptions, numerous mummy-cases covered with paintings, weights and measures, and loadstones. The *Fourth Room*, or *Salle des Dieux*—Egyptian divinities of every form; the vault is painted by Gros. Beyond this we enter the central and wider hall of the *Musée Charles X.*, called the *Salle des Colonnes*, from its fine Corinthian marble columns.

11. The four following rooms constitute the **Museum of Smaller Greek, Roman, and Etruscan Antiquities**, consisting of terracotta bas-reliefs, and figures of the Roman period, of Etruscan or Italo-Greek vases, of cinerary urns, &c.; the ceilings painted by Picot, Meynier, and Heim. In the last room, or that opening into the *Salle des 7 Cheminées*, the Apotheosis of Homer on the roof, by Balze and Dumas, is from the designs of Ingres; the presses around



are filled with black Italo-Greek and Etruscan vases, and Roman glass.

Returning through the Salle des 7 Cheminées and the Salle La Caze, to the stairs in the Pavillon Sully on the landing-place, at the top of which is the—

*Salle des Bronzes Antiques*, formerly the chapel of the palace. The gates of this hall are fine specimens of ironwork, and were discovered in a neglected state in the château of Maisons-sur-Seine, more commonly termed Maisons-Lafitte, in the time of Louis-Philippe: the bronzes are interesting, especially a statue called *Apollo*, and said to have been found at Lillebonne in Normandy, but purchased in England, and which preserves a thicker coating of gilding than any ancient bronze statue known. There are several busts of Roman emperors, antique candelabra, statuettes, arms, domestic utensils, divinities, and a very interesting small male statue, discovered at Leghorn: it is entirely in the Etruscan character, but had a Greek inscription that gave rise to much discussion at the time, &c. In a circular case in the centre of this room are some Roman silver utensils, and beneath jewellery, three curious metal tablets from Nineveh with Assyrian inscriptions, and various Roman antiquities found near Brissac, in the department of Maine-et-Loire. In 2 large presses are deposited the finest bronzes of the Campana collections; the Etruscan armour, weapons, &c., are unique of their kind. In this hall are good Roman *Sedilia* in bronze. Following the corridor in front of the Hall of the Bronzes, we enter

**12. Drawings and Designs of the Old Masters** (*Musée des dessins*). This collection is perhaps the richest in Europe. The specimens are well exhibited under glass, and upon each is written the name of the master. A good catalogue is sold at the door.

The first 4 halls, splendidly decorated, in the N.W. wing of the palace, beginning at the Pavillon Sully, are devoted to works of the Italian School. In the *First* are what may be called the chefs-d'œuvre of the Roman and Florentine school—drawings by *Perugino*, *Filippo Lippi*, *Fra Angelico da Fiesole*, *Raphael*, *Michel Angelo*, *Luca Signorelli*, *Fra Bartolommeo*, *Pontormo*, *Seb. del Piombo*, *Sodoma*, *Mantegna*, and a few of the earlier masters of the 15th cent. In the *Second*, a continuation of the same schools, with specimens of those of the Lombard and Venetian, by *Correggio*, *P. Veronese*, *Parmegianino*. On the walls are large cartoons by *Giulio Romano*. The *Fourth Room* contains chiefly drawings of the Bolognese School, by *Guido*, *Domenichino*, the *Carraccis*, *Francia*, the *Zuccheros*, &c. Beyond this a large hall, which forms the angle of the palace, and looking out



into the Rue de Rivoli, is devoted to productions of the Dutch, Flemish, and German Schools, and contains numerous drawings by *Holbein, Vandyke, Teniers, Rubens, &c.* Emerging from this we enter a series of rooms in the north wing of the Louvre. In them are preserved a very extensive series of drawings of the French School. The first is a small apartment, from which a narrow stair (on l.) leads to the Ethnographical, Chinese, and Marine Museums on the floor above. In the second are works of *Lesueur, N. Poussin*, and one by *Claude*. In the third a very extensive series of sketches by *Lesueur*, especially his designs for the paintings of the life of St. Bruno, and the designs by *Ingres* for the windows of the Orleans Chapel at Dreux. The *Fourth Room* is principally occupied by works of *Lebrun, of Jouvenet, Coypel, &c.* The *Fifth* by those of *Watteau, Boucher, Fragonard, Greuze*, and their contemporaries. The *Sixth* contains the cartoon of *David's* picture of the *Serment du Jeu de Paume*, in which the figures are designed naked, and a few of the heads put in in colour, that of Mirabeau in the foreground being one of the most prominent. There are also in this room several sketches of the same period (end of 18th and early part of 19th cent.), by *David*—the sketch for his Rape of the Sabines, in sepia—*Girodet, Gérard, Granet, Gros, Prudhon, &c.* The room which follows is chiefly dedicated to paintings on porcelain, enamels, and to miniatures of the Sauvageot collection: among the latter some by Madame de Mirbel, of modern Parisian celebrities. The room which follows is rich in crayon portraits and designs of the early French painters of the 16th cent., the reigns of Henri II., Louis XII., &c.—*Clouet, Nanteuil, Janet, Moustier, Lagneau, Quesnel, &c.*; and the last (*Salle des pastels*), which forms the centre of this wing of the Louvre, has its walls covered with works in *gouache*, chiefly portraits by the first artists in that peculiar style of art—*Vivien, Chardin, Maurice-Quentin de la Tour, Carriera, Madame Lebrun, &c.*

[The *Salle des Boîtes* on the second floor, open Saturday 2 to 4, contains a precious collection, kept screened from the light, of designs by Poussin, Raphael, Michel Angelo, Albert Durer, &c.]

13. The remaining rooms in this wing, 6 in number, are now devoted to the **Mediæval Collections** (*Musée du Moyen Age*). Ivories, Glass, the Sauvageot Museum, Palissy ware, Majolica, &c. In the *Salle des Ivoires* is the so-called *Retable de Poissy*, an Italian altarpiece 4 ft. high, presented to the church of that town by Jean de France, Duc de Berry, brother of Charles VI. (1416), and his wife; it represents scenes in the Passion of our Lord in the centre, and on the sides events in the lives of St. John the Baptist and of St. John the Evangelist, the patrons of the Duke and Duchess. In the three

rooms that follow are the principal objects of the *Collection Sauvageot*, formed by the antiquary whose name it bears, and bestowed by him on the nation; it contains a rare series of miscellaneous mediæval articles—furniture, carved wood ornaments, miniatures; one small room is entirely dedicated to Venetian glass and enamels; in another ironwork, bronze sculptures, and a good portrait of Henri II. The Hall of French Pottery (*Faïences Françaises du 16<sup>me</sup> Siècle*), chiefly by Bernard Palissy, contains some of the finest specimens of that manufacture that exist, also 7 rare specimens of the *Faïence de Henri II.*, made at Oyron in Touraine. The two following rooms are devoted to Italian painted pottery (*Faïences Italiennes*, or *Majolica*), with some della Robbia reliefs, in glazed terracotta; there are good catalogues of the ivories, Palissy and Majolica ware. The last room, forming the vestibule opening upon the great stairs, contains bas-reliefs by Luca della Robbia and his school. [From this vestibule a staircase on l. leads to the Musée de la Marine, on the floor above.]

14. *Galerie de la Colonnade*,—a name given to three fine halls in the E. wing of the palace, in one of which is at present placed the so-called **American Museum**, consisting of American antiquities discovered chiefly in the sepulchres of Peru, Bolivia, and Mexico; collected by M. Augrand, French consul at *Lima*, and enriched in 1850 by the Latour-Allard collection. The principal objects to be noticed are: Peruvian vases, coupled together, bronze and stone weapons, Mexican divinities, and musical instruments.

15. The former **Musée des Souverains** consisted of 5 halls in the E. wing of the palace, and contained a very interesting collection of objects belonging to the sovereigns of France from the earliest times, particularly a number of souvenirs of the Emperor *Napoléon I.*, including his coronation robes, military uniforms, arms, dressing and mathematical instrument cases, part of his wardrobe worn at St. Helena, toilette and tooth-brushes, and the camp bed and furniture used in his campaigns, the cradle of the King of Rome. The greater part of these objects have been scattered by the Republican Government, the armour to the Invalides, the books to the national library.

The ceiling of the first hall is from the apartments in the château de Vincennes, fitted for Anne of Austria by Louis XIII. The portrait of Louis XIII. is attributed to Philippe de Champagne. The only objects to be noted here are two marble statues by Caldelari and Callemard. The *second* hall, which was the bedchamber of Henri IV., contains woodwork from the apartments of Henri II. at the Louvre. The *third* hall contains a series of imitation paintings worked in silk,

gold and silver, illustrating the history of Deborah. The woodwork is of the time of Henri II. The statue in silver in the centre is by Chaudet. The *fourth* hall contains a statue in silver of Henri IV. by Bosio, and in the glass cases are the snuff-boxes, miniatures, &c., forming the legacy of Philip Lenoir. Against the wall are specimens of Persian pottery, Chinese vases, &c., mounted in bronze by artists of the last cent., and a copper basin of Eastern work known as the *baptistère de St. Louis*, in which the sons of kings of France were formerly baptized. In the next hall is the statue in silvered bronze of young Bonaparte as a schoolboy at Brienne by Rochet.

A door opens from here on the Great Colonnade: it was through this that the insurgents obtained admission to the Louvre in July 1830, after a desperate attack on the Swiss guards.

### *Second Floor of Louvre.*

16. **Musée de Marine, Naval Museum**, was added 1827 to the collections of the Louvre. It occupies 11 rooms on the uppermost floor of the palace, in the N. wing towards the Rue de Rivoli, and is reached by a narrow staircase from the E. extremity of the collection of smaller mediæval objects. In the first room are models of Oriental boats and vessels, and of the apparatus used in removing from Luxor the obelisk now in the Place de la Concorde; and an inscription in honour of the gallant Bellet, who lost his life in the Arctic seas. In the second, a plan, in relief, of Brest, and models of ships. In the third, a similar model of the port of Lorient. The fifth, a narrow passage, has models of vessels of war. In the sixth have been placed the relics of the expedition of La Pérouse, discovered on the island of Manicozo, by the English Captain Dillon, and the last letter of the French navigator, written before his departure from Brest, 1785; several busts of celebrated French naval commanders; a large Russian standard taken at Sebastopol; and models of ships, views of French harbours, &c. In room 7 are models of masting shears, and other machinery for fitting out ships of war; anchors, capstans, &c. No. 8, a fine plan, in relief, of the port of Toulon. In No. 9, models of cannon; a beautiful one of a war steamer, with its machinery; and round the room a collection of muskets, side-arms, &c. In No. 10 is preserved a series of mathematical and astronomical instruments used in navigation—sextants, circles, compasses, &c.; and lastly, in No. 11, a large plan of the port of Rochefort, with models of men-of-war of the last century, of galleys, &c.

17. Beyond the *Musée de Marine* we enter the **Musée Ethnographique**, formed in 1850.—Here, in a large hall forming the



N.W. corner of the Louvre Palace, are Chinese manufactures, Hindoo divinities, models of temples, articles of dress and domestic use of the Indians of North and South America; and curiosities from the Polynesian Archipelago and islands of the Pacific.

Farther on in the W. wing of the palace are rooms containing Chinese objects, mostly brought to Paris after the last Chinese war, and some few from the plunder of the Royal Palace near Peking, and a large model of the Suez Canal. In the E. wing three rooms were opened in 1875 for pictures by French artists of the 17th and 18th cents., as well as Flemish and Dutch pictures, for which space could not be found below. The middle room is the most interesting, and contains works of recently deceased modern masters, brought from the Luxembourg, and including: a Review, by *Bellangé*, Birth of Henri IV., by *Dévéria*. Our Saviour delivering the Keys to St. Peter, Roger rescuing Angelica, and Joan of Arc, three pictures by *Ingres*; Dante and Virgil, the Massacre of the Greeks by the Turks at Scio in 1824, the Algerian Women and the Jewish Wedding, by *Eugène Delacroix*; the Souliote Women, by *Ary Scheffer*; Queen Elizabeth's Death, by *Paul Delaroche*; Court's Funeral Obsequies of Julius Cæsar; *Bénouville's* Death of St. Francis; *Heim's* Taking of Jerusalem, and Distribution of Medals by Charles X. to Artists after an Exhibition; *H. Vernet's* The National Guard defending the Gate of Paris towards Clichy (30th March, 1814); three Landscapes by *Rousseau*, *Paul Huet*, and *Decamps*.

**\*\*Luxembourg Palace, D 5.** At the extremity of the Rue de Tournon, in the Faubourg St.-Germain, S. side of the Seine.

\* Picture Gallery: open daily, except Monday, 10 to 4. No fee.

\*\* Garden: open from daybreak to dark.

The State Apartments are not shown, being occupied by the Préfet de la Seine and Conseil Municipal, owing to the destruction of the Hôtel de Ville.

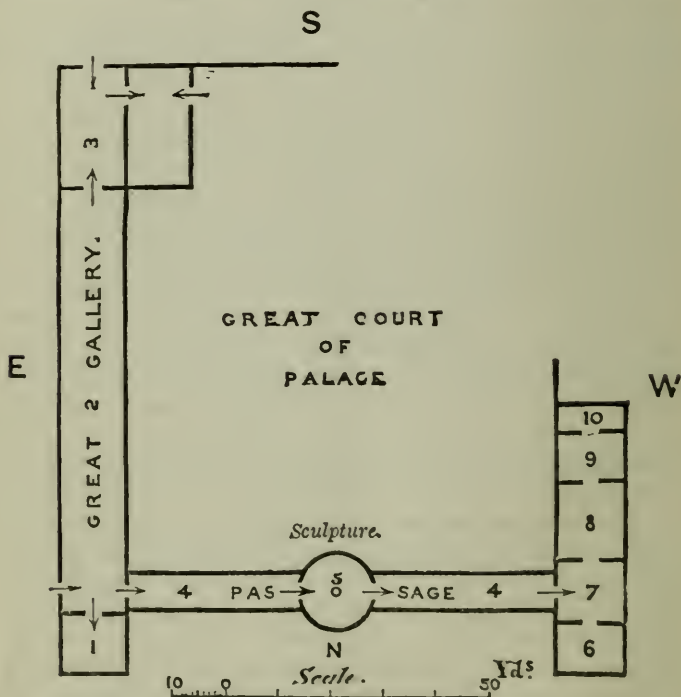
This palace, with its extensive gardens, is on the S. of the Seine, and occupies a site reaching nearly to the Observatory; it formerly belonged to the Dukes of Épinay-Luxembourg. The palace was begun in 1615 by Marie de Médicis, from the designs of Desbrosses. He is said to have intended to imitate the Palazzo Pitti at Florence, which he has certainly not succeeded in doing; but has produced a building partly classical, partly Renaissance, not unpicturesque. The façade, which closes the Rue de Tournon on the S., remains nearly as he left it, except that windows have been opened in it; the interior of the court was altered by Chalgrin in the beginning of the present century, and in the reign of Louis-Philippe a considerable addition was made on the side



of the garden, which screens the S. front of the old building towards the gardens. The clock-tower, adorned with allegorical figures by Pradier, is of that date. Marie de Médicis left it to her second son, Gaston of Orléans, from whom it came into the possession of his daughter, the "Grande Mademoiselle." It was afterwards the scene of some of the orgies which disgraced the life of the Regent's daughter. Louis XVI. gave it to his brother the Comte de Provence, subsequently Louis XVIII., who inhabited it until the expulsion of the Royal family in 1791. It was then used as a prison, in which the Girondins were confined. In 1795 it became the Palace of the Directory, and the banquets of Barras are said to have rivalled in luxury and debauchery the suppers of the Regent. In 1800, after Napoléon removed to the Tuileries, it was deserted, but subsequently became the Palace of the Imperial Senate. Under the Restoration and Louis-Philippe it was used as the place of meeting of the Chamber of Peers. In 1848 Socialist meetings of workmen under Louis Blanc were held here. Other bodies assembled here during the Revolution of 1848; but in 1852 it reverted to its former destination as place of assembly of the Upper House of Legislature, and continued to be the Palace of the Senate until the fall of the 2nd Empire. The Luxembourg Palace was saved from the Commune by the prompt arrival of the troops at the very moment when it was being set fire to, and it has been used as the *Préfecture de la Seine* since the destruction of the H. de Ville.

Entering the Great Court, from the Rue de Vaugirard, and turning to the rt., in the centre of the l. wing will be found the entrance to the state apartments. Ascending the handsome staircase built by Chalgrin, adorned by statues and trophies of the 1st Empire, we reach the *Salle des Gardes*, decorated with classical statues; then through two other handsome rooms to the *\*\*Salle du Trône*, a magnificent room about 180 ft. long and wide in proportion, formed by throwing together three old halls; it is gilded, painted, and decorated in the most gorgeous style. Near the entrance are paintings representing scenes in the career of Napoléon I. At the ends are others illustrating the progress of France from the earliest times. In this room the President of the Senate held his official receptions and entertainments, and it is now used for the meetings of the Conseil municipal. A door on the rt. leads from it to the *Salle du Sénat*, restored after a fire in 1859, a handsome semicircular theatre, in which the Senate met. It is like a lecture-room, the president in the middle, the members sitting in a semicircle on rising seats in front of him. The *Library* of 40,000 vols. (not shown without special permission) is adorned with some good modern pictures; that on the cupola, representing

the Elysium of Dante, is a fine work by E. Delacroix. The *\*private apartments* of Marie de Médicis remain little altered, the panels and furniture having been taken down and concealed during the Revolution, and in point of exquisite work and lavish gilding they have scarcely been exceeded. The paintings on the panels are attributed to Poussin and to P. de Champaigne; those on the ceiling to the school of Rubens. Next follows the doric *chapel*, completed in 1844. It is gilt and decorated with modern pictures, by Gigoux. Above the altar is a picture by Abel de Pujol, and at the back is the Adoration of the Shepherds, by Carlo Maratti.



Plan of the Luxembourg Museum of Modern Pictures.

Under Louis-Philippe peers of France and their children were married here. One of the adjoining rooms, called under Louis-Philippe *Salle du Livre d'Or*, was intended to contain the genealogical records of members of the House of Peers.

By following a railing which borders the Rue de Vaugirard, the visitor may enter the garden, out of which a door at the N.E. corner of the palace leads up a narrow stair to the

'Gallery of Living French Artists *Musée des Luxembourg.* On Sundays and holidays the entrance is from the S.E. corner of the great court of the palace. This gallery dates from 1818, and occupies the first floor of the E. wing of the palace. It contains what are considered to be the best works of living French painters; at the expiration of ten years from the death of an artist his works may be transferred to the Louvre. The works have been mostly purchased after the annual Exhibitions, under the selection of a jury composed chiefly of members of the Institute. Until lately the pictures selected were almost entirely of the school of the Empire and Restoration—enormous classical or academic subjects. Of late, however, this system has been departed from, and the collection is now a fairer representation of the French school of the day.

On the ground-floor is a small *Sculpture* gallery, containing works by *Dumont, Coustot, Chapu, Mallet, Perroné, &c.* Ascending the stairs to the first floor, we arrive at a door which opens immediately into the Great Gallery. Arrangement constantly varying a good catalogue of its contents may be purchased. Before proceeding along the gallery let the visitor go into the small room on the r. (1), which contains smaller tableaux de genre, including 27. *Bougeois de Orléans*, Martyrdom. 72. *Jules Dumas*, Ruins of Orléans.

The Great Gallery (2).—The fresco on the wall, representing Aurora, is by *Callot*; and the signs of the zodiac on either side, by *Jordaens*, are of the time of Marie de Médicis. This fine hall, nearly 500 feet long, contains the chief-treasures of the collection: 37. *Cotture*, the Denunciation of the Romans, a huge classical subject; 55. *Corot*, landscape; 41. *Calanchi*, death of Francesco de Rimini, and Paolo Malatesta; 54. *Comte*, Henry III. and the Duke of Guise; 213. *Schnitz*, Russian peasantry before an altar of the Virgin. 203. *Robert Fleury*, the Conference at Poissy in 1561; the prominent personage in the foreground is Théodore de Bèze. 183. *C. L. Muller*, the last victims of Robespierre's tyranny: the picture called *L'Appel des Condamnés* represents a hall in the prison of the Conciergerie, where are assembled several celebrated characters before being led to the scaffold; they are nearly all portraits—the person seated in the foreground is the poet André Chénier. 234. *Villon*, fish; 173. *Messinger*, Napoleon III. at Solferino surrounded by his staff; 26. *Eugène Delacroix*, Ploughing with oxen at Nevers; 127. *Inghy*, the departure of Admiral de Ruyter and the great prisoner De Witt. The 2 bronze figures of Neapolitan fishermen are by *Dusez*.

In the room (3) at the S. extremity of the gallery are: 198. *Henri*

*Regnault*, Execution under the Moorish kings of Granada; 117. *Hébert*, the Kiss of Judas; 88. *Français*, Daphnis and Chloé. A door opposite the entrance leads from the Great Gallery to a series of rooms in the opposite wing of the palace, through a long passage (4), containing: 231. *Vetter*, Molière and Louis XIV.; 14. *Belly*, Pilgrims to Mecca; *Corot*, the Forum, and the Coliseum; *Millet*, Bathers; 124. *Hesse*, the Venetians delivered by Victor Pisani; 226. *Tissot*. Meeting of Faust and Margaret; and in the centre a circular hall (5), containing some indifferent sculptures. The rooms, five in number, in the western wing occupy one-half of its length, and contain a miscellaneous collection of paintings of no great importance.

The Gardens of the Luxembourg form the favourite promenade of the inhabitants of the Faubourg St.-Germain, and are the resort of the student population of the Pays Latin; they are very handsomely laid out; but numerous encroachments have been made upon them of late years to make room for houses, and in 1867 nearly  $\frac{1}{3}$  was taken off. *Military Band* on summer evenings twice a week, Tuesday and Thursday, 5 to 6 p.m. During Louis-Philippe's reign numerous statues of the celebrated female characters of France were placed here: St. Geneviève; Berthe, wife of Pepin; Clémence-Isaure; Jeanne d'Albret, mother of Henri IV.; Mary Stuart as wife of François II.; Ste. Clotilde, &c. None are of great merit as works of art. To the E. of the palace is the fountain de Médée, by Desbrosses, with a poor group in the central niche of Polyphemus, discovering Acis and Galatea, by Ottin; and a statue of E. Lesueur, by Husson, has been placed in the walk to the l. On each side of the long alley of trees leading towards the Observatory were gardens at a lower level; that on the rt., called the Nursery, or *Pépinière du Luxembourg*, was celebrated for its collection of varieties of vines, said to exceed 500, and of roses; that on the l. is the Botanical Garden attached to the School of Medicine, where lectures and botanical demonstrations are given during the summer. Parties of Communists placed against the terrace wall were shot here by volleys of musketry in May 1871. At the end of the avenue, leading to the Observatory, is a very handsome fountain with 4 bronze female figures, by Carpeaux, representing the four quarters of the globe.

At the back of the garden, opposite the Boulevard Mt.-Parnasse, not far from the Closerie des Lilas, Marshal Ney was shot 7 Dec., 1815. The spot is marked by a statue set up 1853. (See *Ney, Marshal*.)



**Petit Luxembourg, C 5.** A large hotel close to the Luxembourg Palace, begun about 1629 by Cardinal Richelieu. It has descended through many owners, and was lately the official residence of the President of the Senate, and now of the Préfet de la Seine. The cloister and the chapel, formerly belonging to the convent of the Filles du Calvaire, of the end of the 16th cent., have been restored, or rather rebuilt, by M. de Gisors.

**Luxor Obelisk.** See *Concorde*.

**Lycées.** Schools in France are elementary (*Enseignement Primaire*) and superior (*Enseignement Secondaire*). The superior schools directly under the government are called Lycées: there are five in Paris—*Lycée Fontanes*, C 2, Rue Caumartin, formerly Collège Bourbon, a large college in what was formerly a Capucin convent, built in 1781 by Brongniart; *Lycée Charlemagne*, E 4, Rue St.-Antoine, formerly a convent of the Jesuits; *Lycée Louis le Grand*, D 5, Rue St.-Jacques, formerly Collège de Clermont, and in which the national library was placed by Henri IV. on the expulsion of the Jesuits in 1594; *Lycée Henri IV.*, D 5, in part of the old monastery of Ste.-Geneviève; and *Lycée St.-Louis*, D 5, Boulevard St.-Michel. The annual charge in these schools is from 1260 to 1560 francs (50*l.* 8*s.* to 62*l.* 8*s.*), including books, clothing, medical attendance, &c., according to the age of the pupils, besides 600 francs entrance for purchasing the *trousseau*, or first supply of linen, wearing apparel, &c.; the education is so good and the terms so moderate that the great majority of French boys of all classes are educated in them. All private schools are obliged to send their pupils to one or other of these colleges. There are other establishments resembling these lycées, which enjoy a kind of independence, and have acquired much celebrity, as the Institution de Ste.-Barbe, behind the Library Ste.-Geneviève, now a proprietary institution, the Colléges Stanislas, Rollin (removed to the Avenue Trudaine, corner of Rue Rochechouart), Chaptal, Turgot, &c. The last three belonging to the Municipality of Paris. A large number of French boys are educated in private schools (*institutions, pensions*), generally in the less frequented quarters; but although boarded out of the lycées, the pupils are obliged after a certain age to attend the course of studies in these public places of education, to which they are marched twice a day. The charges in these pensions are higher than those in the Government lycées.

**\*\*Madeleine, la, Ch., C 2,** at the extremity of the Boulevard de la Madeleine, facing Rue Royale. This vast imitation of a classical temple was begun in 1764 for a ch.; the columns were about two-thirds of their height when the Revolution of 1789 stopped the works. In 1806 Napoléon decreed from Posen that it should be finished and

converted into a Temple of Glory, and some progress was made in consequence. In 1816 it was again destined for a ch., but it remained surrounded with scaffolding, a melancholy object in a forlorn condition, until Louis-Philippe finished it, under M. Huvé, in 1842. Externally it is an enormous Grecian temple, surrounded by 52 fluted Corinthian columns, each 49 ft. high, faced by a portico supporting an elaborately carved frieze and entablature. Beneath the colonnade are 34 niches containing statues of saints. The S. pediment is 126 ft. long, 23 ft. high, and contains a huge bas-relief by Lemaire representing the Last Judgment, in the centre of which is the Magdalen interceding with Christ. The bronze doors, with bas-reliefs of the Delivering of the Commandments, and emblems of each in the 10 compartments, were designed by Baron de Triqueti—the unrequited labour of 7 years—and deserve especial notice. The interior of the ch. is one vast hall or nave lighted from above through four domes or cupolas; length 261 ft., breadth 70 ft., height under the cupolas 109 ft. It is gorgeously gilded and adorned with paintings, statues, and coloured marbles; though the mixture of classical and Renaissance details has been criticised. Over the high altar is the Assumption of the Virgin borne to heaven by angels, a marble group by Marochetti, and on each side an angel in prayer. On the vault of the tribune above is an elaborate composition by Ziegler; in the centre is Mary Magdalen before Christ, and an allegory of the spread of Christianity from the death of Christ to the time of Napoléon. In the semicircular lunettes over the altars in the nave are subjects from the life of the Magdalen by modern artists. On the rt. of the entrance is the chapel for marriage ceremonies, with a group of the Virgin and Joseph by Pradier; on the l. the Baptistery, with a group of the Baptism of our Saviour by Rude, and a handsome font in a classical style of sculpture. The statues over the altars in the nave are—in the 1st chapel on rt. S. Amélie by *Bra*; in the 2nd, Christ by *Duret*; the Magdalen painted by *Bouchot*; and in the 3rd on l. S. Augustin by *Etex*; the Virgin and Child by *Seurre*; and S. Vincent de Paul by *Ruggi*. The two handsome vases for holy water with the angels on them are by Antonin Moyne. Although this building has cost about half a million of pounds sterling, it is disappointing. The windowless exterior has a gloomy effect, and the columns of the portico, being built of thin blocks, have more the appearance of small towers than of columns. “A Grecian temple requires to be seen against the sky, and loses all its dignity when surrounded by lofty buildings.”—*F.* This and St. Roch are the two most fashionably attended churches in Paris.

Entrance—when the iron railing and front gates are closed—by small doors E. and W. of the ch. after 1 p.m.

The last struggle of the Commune, May 22-23, 1871, in the Rue Royale, ended in the Versailles troops driving the insurgents from their strong barricades, after much loss on both sides, into this ch., where they sought refuge in vain: not one of the 300 escaped the vengeance of the soldiers; they died within the ch.

**Mairies.** In each of the arrondissements of Paris a *Mairie*, or mansion-house, has been built. Those of the 3rd, in the Rue Neuve de la Banque, and 1st, close to St.-Germain-l'Auxerrois, are handsome. That of the 4th, in the place Baudoyer, behind the Napoléon Barrack, has a fine courtyard surrounded by open galleries, and has been restored since its partial destruction by the Commune in 1871. That of the 5th, near the Panthéon, is in the best architectural taste; that of the 7th occupies since 1866 the Hotel (116 Rue de Grenelle-St.-Germain) built in the 18th cent. by Boffrand for the Duke of Brissac. The 11th, on the Boulevard Voltaire, is a tasteful new building, by Gancel. In the Paris mairies are the offices of everything connected with the administration of their respective quarters, with births, deaths, and marriages, the Tribunal of the Juge de Paix, &c.

**Maison Pompéienne**, built for Prince Jérôme Napoléon, now the property of a company, B 3, 18,<sup>5</sup> Avenue Montaigne. An imitation of a Pompeian house, familiar to our readers from that at the Crystal Palace. It is profusely decorated with paintings and statues. The design was by M. Normand. Admission 1 fr.

**Maison de François I.**, B 3, Cours la Reine, corner of Rue Bayard, is the house built 1520 by Francis I. for his sister Marguerite at Moret near Fontainebleau, and removed here stone by stone by Col. Brack, in 1824. The sculptured frieze, foliage, and medallion heads, are the work of Jean Goujon, the Huguenot sculptor.

**Maisons de Santé.** Houses in which patients who are able to incur the expense are received and medically treated on paying a certain sum per day. One of the best within the walls is the *Maison Municipale de Santé*, 200 Rue du Faubourg St.-Denis, founded by D. Dubois, in 1802; private sitting and bedroom, with board and medical attendance, 15 frs. per day. There are several with greater comforts in the outskirts for invalids, where persons of the higher classes condemned to short periods of confinement by the Courts of law are sometimes permitted to be detained. The same name is given to private lunatic asylums.

**Malmaison**, 2 m. from the Rueil stat., on the St.-Germain Rly. The favourite residence of the Empress Josephine, where she died. Her house and grounds are now nearly destroyed; what remains



was purchased by Napoléon III. from Queen Christina. It escaped the shell and shot of Prussians and Communists 1870-1871. The tombs of Josephine and of her daughter Hortense, the mother of Napoléon III., are in the parish church of Rueil.

**Manutention des Vivres** (Army Victualling Office), 34 Quai de Billy, closed to the public, comprises a pile of corn warehouses (holding 60,000 quintals), a vast corn-mill (21 pairs of stones), flour stores, bakeries and ovens, and stores for bread and biscuit for the garrison of Paris.

**Marbœuf Chapel.** See *Church*.

**Marat**, who had been a French master in a school in Lancashire, and became afterwards one of the most ferocious of the Revolutionary tyrants, was stabbed by Charlotte Corday in No. 20 Rue de l'École de Médecine, D 4.

**Marchés, Markets.** Of these there are, besides the *Halles*, a large number at Paris, it being much more the custom to purchase by retail in markets at Paris than in London (see *Halles*). The chief Cattle-market (*M. Gén. des Bestiaux*) is at La Villette (see *Abattoirs*).

**Marché aux Fleurs** (*Flower-market*), held Mond. and Thurs. near the Château d'Eau, and near St. Sulpice; Tues. and Fri., Place de la Madeleine; Wed. and Sat., Quai aux Fleurs, near the Palais de Justice. These markets are held in the morning, and form a pretty sight, especially that of the Quai aux Fleurs; that on the Place de la Madeleine affords the best display of flowers.

**Marché aux Chevaux**, E 6 (*Horse-market*). The first Mond. in each month, and Wed. and Sat. in each week, from 2 till dusk, near the Jardin des Plantes. Here about 500 horses, mostly of inferior sort, may be seen exposed for sale; there is a steep artificial hill for trying their powers in dragging heavy weights. The better class of horses are sold at Tattersall Français, Rue Beaujon, 24, Champs-Élysées.

**Marché aux Chiens** (*Dog-market*. Sunday 12 to 3). Held in the Rue du Marché aux Chevaux. About 100 dogs are usually exposed for sale; with the exception of some fine wolf-dogs, the animals exhibited are worthless, ill-bred curs. Near this is a place where dogs found wandering are kept for a week (*La Fourrière*), and killed if not reclaimed by their owners, or unsaleable.

**Marché St.-Germain**, C 4. A large covered market near St.-Sulpice. In the adjoining Rue Lobineau, on Sunday mornings is a market for live fowls, pigeons, singing birds, &c. (*Marché aux Oiseaux*.)

**Marché St.-Honoré**, C 3. On the site of the grounds of the well-



known Jacobin Convent. This market has been extended and improved on the same plan as the Halles Centrales, but on a smaller scale; it consists of 4 iron pavillons, for the sale of meat, fish, vegetables, fruit, poultry, game, &c. &c.

*Marché du Temple*, E 3 (Clothes-market). Principal entrance from the Rue du Temple, near the Boulevard. Erected on a part of the gardens of the Temple. The old market is now replaced by 2 large and elegant pavilions (carrés de la Rotonde and du Square) in iron, 250 yards long by 76 wide, and intersected by 5 avenues, surmounted by a dome, and containing 2000 stalls, most of which are kept by females, and beautifully arranged, chiefly for the purchase and sale of articles of male and female attire—a truly handsome bazaar, and amongst the interesting sights of Paris. These stalls are let at so much a day (20 to 35 centimes per square mètre), and return a large income for the city of Paris. A handsome garden or square has been made on the site of the old market.

*Marguerite, St.*, Rue St. Bernard, Faubourg St.-Antoine, G 4. A ch. in the Italian style, adorned with some tolerable pictures and carvings relative to the life of St. Vincent de Paul, and a Descent from the Cross of the 16th cent. It seems certain that the Dauphin, son of Louis XVI., who died in the Temple (see *Temple*), was buried in the adjoining churchyard, but the Bourbons never attempted to erect any monument on account of uncertainty as to the spot.

*Marly-sur-Seine*, on the l. bank of the river, 8 m. below Paris, 4 kil. from Rueil stat., from which there is a tramway omnibus: celebrated for its wooden machines or forcepump, constructed under Louis XIV. to supply the fountains of Versailles, and considered a wonderful piece of mechanism at the time, but was clumsy, constantly out of order, and when in motion groaned so as to be heard miles off. It was altered and renewed in 1857, the principal motive power being still the river current. There are 6 water-wheels, which raise about 2500 cubic mètres of water daily for the supply of the palace and city of Versailles. The town of Marly, properly so called, is on the rising ground above.

*Martin, St.*, Rue, E 3, D 3. A long and narrow street, extending from the river to the Boulevards, and thence, under the name of Rue du Faubourg St.-Martin, to the Barrière de la Villette on the N. of Paris. Though it has been widened in many places, and several of the lofty and dingy old houses pulled down, it, like Rue St.-Denis, is no longer one of the greatest thoroughfares from N. to S. since the Boulevard de Sébastopol has tapped its traffic. There are numerous wholesale warehouses in this and the adjoining streets; the retail shops are inferior. See *Porte St.-Martin*.

**Martin, St.** A modern church in the Byzantine style near the Rue de la Douane.

**Mazarine, Bibliothèque.** See *Institut*.

**Mazas, Boulevard, FG 5.** A wide street, running from the Place du Trône to the Pont d'Austerlitz. In it is the *Mazas Prison* (*Maison d'arrêt cellulaire*)—the modern successor of the Bastille—fitted like the English model prisons, with 1250 cells. Here in the night of 2nd Dec., 1851, on the coup d'état, 18 deputies, including MM. Thiers, Baze, Roger, Charras, Greppo, Miot, Lagrange, and Generals Changarnier, Lamoricière, Cavaignac, Bedeau, &c., and 60 chiefs of barricades, arrested in their beds by the police, were quietly immured by order of Louis-Napoléon Bonaparte, afterwards Napoléon III., for 2 days, to keep them out of mischief.

**Médard, St., D 6.** A church in a street off the Avenue des Gobelins, the nave not earlier than the end of the 16th cent.; choir 1586, but much altered in 1784. The W. front has been modernised. One of the windows on the S. and those round the choir have some remains of painted glass of the 16th cent. In the adjoining churchyard the Deacon *Pâris*, a Jansenist, celebrated for his opposition to the bull *Unigenitus*, was buried in 1727, on whose tomb so many pretended miracles were performed that the authorities closed the cemetery. In consequence a wit wrote on the gates—

“ De par le Roi défense à Dieu  
De faire miracle en ce lieu.”

**Medical Men.** *Physicians, English:* Dr. Bishop, formerly of Naples, M.R.C.P., 22 Rue Matignon; Sir John Rose Cormack, M.D., 7 Rue d'Aguesseau, next door to the English church; Dr. Campbell, also an eminent accoucheur, 24 Rue Royale St.-Honoré; Dr. Macarthy, 17 Boulevard Malesherbes; Dr. John Chapman, M.R.C.P., M.R.C.S., London, 212 Rue de Rivoli; Dr. Henry Blanc, M.R.C.S., 2 Rue de la Paix.

*American:* Dr. Johnston, 10 Boulevard Malesherbes.

*Surgeons.* Dr. Ricord, 6 Rue de Tournon; Baron Jules Cloquet, 19 Boulevard Malesherbes; Dr. Gillespie, 2 Rue de la Paix.

*Dentists.* Mr. Stevens, 42 Rue de Luxembourg, near the Madeleine; Mr. George, 224 Rue de Rivoli; Dr. Hénocque, 8 Rue Richelieu.

*American Dentists.* Dr. Th. Evans, 15 Rue de la Paix; Dr. Burridge, 35 Boulevard des Capucines.

*Chemists.* Roberts, 23 Place Vendôme; Swan and Hogg, both Rue Castiglione, 12 and 2; Gallois, 2 Place Vendôme.

The fee for consulting medical men at their own houses, where they receive generally between 12 and 3 p.m., is 20 frs.; that to English medical men the same.

**Merry, St., D 4,** near the bottom of the Rue St.-Martin, not far

from the Tour St.-Jacques. A large ch. in the Flamboyant style begun in 1520 and finished in 1612. The W. front is elaborately ornamented with sculptures of flowers, figures, &c., and is a good example of its time in the florid Gothic style. The interior consists of a nave and double aisles, each on the same plan as we shall again find at St.-Séverin. It has suffered by some injudicious restorations in 1842, and was painfully modernised in 1753, the fine choir spoiled by converting the pointed into round arches and the employment of a profusion of painted and gilt stucco-work: the chapels were then filled with masses of woodwork. A picture of St. Carlo Borromeo by Vanloo, in the chapel on the l. of choir, is good. Under the nave is a crypt, said to have been copied in the 16th exactly from one of the 9th cent. in which the body of St. Merry or Mederic was found. In the sacristy are a font of the time of Louis XII., and several objects of Renaissance work. The Cloître St.-Merry stood on the N. side of the ch. The Rue du Cloître St.-Merry, which occupies its place, was the scene of a fierce combat between the troops and the mob in June 1832, when the latter were stormed in it by Marshal Bugeaud, and driven from it with great slaughter.

**Messageries Nationales**, between the Rue Notre-Dame des Victoires and the Rue Montmartre, a large establishment from which most of the Paris diligences formerly started. The principal business of this Company is now confined to the transmission of packages by railway to different parts of the country, and to their steam-packet establishments in the Mediterranean, to the Brazils, China, &c., by the Suez Canal.

**Meudon**, a village on the Versailles Rly., l. bank. Rabelais was curate here. The *château*, designed by *Mansard*, was built by the Dauphin, son of Louis XIV., and the gardens were laid out by Le Nôtre. It was inhabited by Joséphine, and afterwards by the Orleans family, and lastly by King Jérôme, under the Emperor Napoléon III. It was destroyed by French shells, Oct. 1870, on account of the shelter afforded by it to the Prussians. In front of Meudon the Prussians raised 4 batteries, one on the terrace itself, with which they nearly annihilated the S. forts, Vanves, Issy, &c., 1870-1871. There is a considerable wood behind it, *Bois de Meudon*. Both the terrace and forest are favourite resorts of the Parisians. The *View* from the *Terrasse* in front is well worth seeing.

**Ministères.** The official residences of the several ministers of the Government, and the time in the day during which the offices are open, are as follows:—

*Ministère de l'Agriculture et du Commerce*, 78 Rue de Varennes; offices, 60 Rue St.-Dominique, Tuesday and Friday, 2 to 4 p.m.



*Ministère de la Guerre*, 90 Rue St.-Dominique, St.-Germain, Wednesday, 2 to 4 p.m.

*Ministère de la Marine et des Colonies*, corner of Rue Royale and Place de la Concorde, Tuesday, Thursday, and Saturday, 1 to 3 p.m.

*Ministère de l'Instruction publique*, handsome façade, by Gabriel, 1760, 110 Rue de Grenelle St.-Germain.

*Ministère de l'Intérieur*, Place Beauvau. The Hotel Beauvau was built in the 18th centy. Offices, 7 Rue Cambacérès; for telegraphs, 103 Rue de Grenelle St.-Germain.

*Ministère de la Justice et des Cultes*, 13 Place Vendôme; offices, 36 Rue Neuve du Luxembourg, and 66 Rue de Belchasse; Friday, 2 to 3.

*Ministère des Affaires Étrangères*. See *Affaires Étrangères*.

*Ministère des Finances*. Since the destruction of the building in the Rue de Rivoli in 1871, the Minister has been provided with quarters at the Louvre (entrance in the Rue de Rivoli, 2 to 4 p.m.).

*Ministère des Travaux Publics* (Public Works), 60 Rue St.-Dominique St.-Germain; Tuesday and Friday, 2 to 4 p.m.

**Mint.** See *Monnaies*.

**\*\*Monceaux, Parc, B 1.** The most charming and well-kept and picturesque garden in Paris, at the extremity of the Boulevard de Malesherbes, most easily approached from the Arc de l'Étoile, through the Avenue de Monceaux. It was laid out in 1778 by Carmontel for Philippe Égalité (then Duc de Chartres) as what the French call an English garden, and adorned with bowers, grottoes, obelisks, fountains, &c. By a decree of the Convention it was devoted to public amusements. Napoléon afterwards presented it to Cambacérès, who returned it as too expensive: and Louis XVIII. restored it to its original owners, in whose possession it remained until it was confiscated with the property of the Orleans family in 1852. In 1848 it was for a short time the head-quarters of the Ateliers Nationaux. It now belongs to the Municipality of Paris; it has been most tastefully laid out, and is open to the public until 10 p.m., forming a very agreeable promenade. It is beautifully arranged, planted with flowers and ornamental shrubs, and contains some fine *old* trees, besides rock-work with a cascade, and a small lake surrounded by a half-ruined portico of fluted Corinthian columns. The gates by which it is entered are very handsome specimens of modern iron-work.

**Monnaies, Hôtel des, D 4 (Mint).**

The Museum is open on Tues. and Frid. from 12 to 3. The workshops are shown on Tues. and Frid. at the same hour by a permission to be obtained from M. le Président de la Commission des Monnaies et Médailles.



A handsome classical building on the Quai Conti, near the Pont-Neuf, erected in 1775 by the architect D. Antoine. Front 382 ft. long. The six statues decorating it are by Le Comte, Pigalle, and Mouchy. There is another mint at Bordeaux, but the Paris one is the principal. The *Museum* (Musée), on the first floor, contains a large collection of the coins and medals of all countries, those of France from the time of Charlemagne, and those of all European nations, and some of the silver ingots of the Cochin-China indemnity. In the next room are weighing machines, models of furnaces, and machinery used in coining, &c. In the Octagonal Gallery are arranged all the dies used in this establishment both for coins and medals, including those struck in France during the First Empire. The workshops (ateliers) as shown are not very extensive. The metal is cast into ingots, then rolled out into bars of a uniform thickness, out of which round blanks of the requisite size and weight are punched. These blanks are first milled by an ingenious press, and then stamped with the impression. About 1,500,000 coins can be struck per day. In a part of this establishment are extensive laboratories for the government assays, and those of all the jewellery and plate manufactured in Paris, as practised at the Goldsmiths' Hall in London.

**Mont de Piété**, E 4, 18 Rue des Blancs Manteaux. The Paris great pawnbroking establishment; a bank of advance upon pledges, four-fifths upon gold and silver articles, and two-thirds of their value of other effects. Pawnbroking in France, as in most parts of the Continent, is a municipal monopoly. It was established in 1777, but is now regulated by the law of June 1851, and the necessary capital taken from the general hospital fund, which also receives the net profits for charitable purposes. About 1,000,000*l.* is lent out annually. The average of articles pledged is 19 fr.; the lowest value rate of interest paid is  $9\frac{1}{2}$  per cent. The articles pledged, if not redeemed, are sold at the expiration of 14 months, and the surplus money, if any, is paid to the owner if application is made within 3 years. There are two large branch establishments in the Rue Bonaparte and Rue de la Roquette, and about 20 branches (*Commissionnaires*) in different parts of Paris. The profit annually to the Institution is about 233,000 francs; the working expenses average about £50,000.

**Montfaucon.** Near the Rue de Crimée, in the northern suburbs of the city, a slight elevation above the plain, close to which is the Parc des Buttes Chaumont. Here stood the Fourches Patibulaires, or public gibbet, where executions of criminals took place. The gibbet consisted of a raised stone platform, round 3 sides of which rose 15 rough stone piers 40 or 50 ft. high, joined by 3 tiers of cross beams of wood, to which criminals were suspended by chains in 3 rows. From the outside it looked like an empty house of 3 stories. Here the body of Admiral de Coligny was suspended (in Aug. 1572) after the Massacre of St. Bartholomew. In later times Montfaucon was the central slaughtering station of horses, dogs, &c., now removed to the plain *des Vertus*. On its summit now stands a Protestant ch. erected by a benevolent Prussian missionary, M. de Bodelschwing, for the use of the poor German population of the neighbouring quarter; annexed to which are ragged and infant schools. Montfaucon was the scene of the defeat of the Normans, in A.D. 885, by Eudes, Count of Paris, when 20,000 of these invaders of the capital were left dead on the field of battle.

**Montsouris** Parc of 16 hectares, laid out 1876, at the extremity of Boulevard d'Enfer near the Sceaux Rly. Stat. The name is traced to Mange Souris, the poor inhabitants of the quarter being said to feed on mire. Here is the chief entrance to the *Catacombs*, q. v.

**Mont Valérien**, a hill W. of Paris. A Calvary in former times stood on this hill, and was the resort of devotees until 1830. In 1841 it was converted into one of the strongest of the detached forts round Paris. It cost 200,000*l.*, and has barracks for 1500 men and storeroom to an immense amount. On March 18, 1871, when the insurgents on Montmartre had defied the attempt of General Vinoy to take from them the 200 cannon which they had seized, M. Thiers ordered all the forts to be evacuated by the Versailles army, including Mont Valérien, the citadel of Paris. This order was being carried out, when at 1 A.M. of the 19th, General Vinoy forced his way into M. Thiers' bedroom, and insisted on its re-occupation. This was hardly done, when a Communist force reached the gates to take possession. Two weeks later, the guns of St. Valérien raked, with murderous effect, the column of insurgents marching confidently under the walls, on its way to capture Versailles and the Government of M. Thiers, cutting the column in two, and contributing mainly to the failure of that enterprise. The fort mounts 60 guns; the view from it is fine. Permission to see it is usually granted on application to the "Colonel Commandant." The summit is 343 ft. above the Seine, 430 ft. above the sea. (See *Fortifications*.)

**Montmartre**, C 1. A hill 320 ft. above the Seine, included in the enceintes of Paris, on the N., very conspicuous in all views of

Paris. It has long been quarried for its gypsum or plaster-of-Paris, which yielded the numerous Fossil Bones of Pachyderms described by Cuvier.

In 1825 it was a bare hill with a church and a few houses on the summit; now it is a town of 130,500 Inhab. St. Denis is said to have suffered martyrdom here, from which it was named. There was formerly a nunnery on the summit, the *ch. of St. Peter* being the only part now remaining, and this has been much altered; 3 chapels of it, however, are of the 12th cent., and in the Norman style. The Chapelle des Martyrs, in which the Order of the Jesuits had its origin, in the vow taken here by Ignatius Loyola and his first followers, August 15, 1534, was pulled down at the Revolution. There is a Calvary near the *ch.*, to which devotees resort. Several points on the hill command views over Paris and the level country N. of it. The best are from the *ch. tower* and from a modern one called the *Tour de Solférino*. Admission 50c.

At Montmartre the insurrection and civil war of 1871 took its rise, March 18. Here the Red insurgents and National Guards planted the 250 cannon which they turned against the other half of "The Republic *one* and undivided" under the headship of M. Thiers. In this quarter (Rue des Rosiers, near Rue de Fontenelle) the cold-blooded murder of General Clément Thomas (a Republican) and General Lecomte took place. On the 24th May the army of Versailles stormed and took the batteries which had inflicted so much loss upon them and upon Paris, and turned the guns against the insurgents themselves, who had made a final rally in Père-la-Chaise and Buttes Chaumont. By May 28th this bloody insurrection was quelled.

In 1875 the foundation of a vast Expiatory Church, dedicated to the *Sacré Cœur*, was laid by Abp. Dupanloup. The architect is M. Abadie. It will be surmounted by one large and four smaller domes; the chief portal bears equestrian statues of St. Martin and St. George. A division of the English army encamped here in 1815.

On the S. declivity of the hill is the *Cemetery*, the oldest in Paris, in an old quarry. At the N.E. end of the principal avenue in the Jewish portion is a fine monument to Halévy, the composer, surmounted by a statue. In that which leads l. from the entrance are the tombs of Daru, the historian of Venice; Marrast, the republican writer, died 1852; Duchess of Abrantes, died 1838; Godefroy Cavaignac, with a good bronze figure by *Rude*, under which lies the more celebrated General and President Cavaignac. There is a chapel to the memory of a Countess Potocka, near which a good view is obtained. Here lies a young Pole, Kamienski, killed at Magenta, with a bronze recumbent statue by Franceschi, near which is the monument of the painter Paul Delaroche, and that



of the Ducal family of Montebello, in which has been deposited the heart of Marshal Lannes, &c. Many English are buried in this cemetery.

**Montrenil.** See *Vincennes, Bois de*.

**Montmorency**, 11 m. 1 m. from the Enghien Stat. on the Chemin de Fer du Nord. 3126 Inhab. A prettily situated town on a hill opposite to Enghien les Bains. Louis XIV. changed the name to *Enghien*, and the Convention changed it to *Émile*. *Rousseau* lived here and rendered his *Ermitage* celebrated as the place where the 'Nouvelle Héloïse' was written; the house was afterwards inhabited by Grétry, the celebrated composer. There is nothing remarkable in the town except its situation and the walks and rides in the neighbourhood, which render it a favourite resort of the Parisian holiday-makers. The *ch.* is in the Gothic style of the 15th cent.

**Mont-Parnasse, Boulevard du**, C 6, S. side of Paris. The name is said to have been given to this quarter because the students were in the habit of spouting verses here. The *Cemetery*, 150 acres, is not worth notice.

**Morgue**, la, D 4, on the Quai Napoléon, at the point of the Ile de la Cité, behind Notre-Dame, is a place where bodies of the murdered, drowned, or of suicides, are exposed until they are recognised. The building is a plain, one-storied Doric edifice, with a central hall and offices for the attendants on either side; always open. On entering a glazed partition will be seen, behind which are exposed the bodies of men and women found dead or drowned, and unowned. They are stretched naked, with the exception of a piece of leather over the loins, upon black marble slabs; the clothes found hang on pegs above them, and a stream of water is trickling over the bodies. Each corpse is exposed for 3 days, and there are usually 3 or 4 at a time, often hideously bloated and distorted, the majority being taken from the river. About 200 are carried to the Morgue every year on an average, of whom about one-sixth are women and one-sixth new-born infants. The greatest number are found in June and July, the fewest in December and January. Gambling at the Bourse is the most fruitful cause of suicide. 15 fr. is paid for every corpse brought in. The larger proportion are never claimed by their friends, and are buried at the public expense. A perpetual stream of men, women, and children pour in and out of this horrible exhibition, to gaze at the hideous objects before them, usually with great indifference.

**Muséo Municipal.** See *Carnavalet, Hotel*.

**Neuilly**, 2 m. from the Barrière de l'Étoile.

Near Puteaux Stat. of the Versailles Rly. Omn. from Place du Palais Royal.



A village in which Louis-Philippe had a favourite residence ; it was plundered and most of it burnt in Feb. 1848, and again during the civil war, March 1871. Between insurgent Reds of Paris and the army of Versailles, scarcely a house escaped. There is a handsome bridge over the Seine, b. 1778. It is a place of resort for Parisian boating-parties ; the best boats are on the Paris side of the bridge. The park is partly built over. Here is the *orphanage* for English Children, founded by Miss Leigh, aided by a bequest of the late M. Galignani, bookseller. A handsome Gothic *English Ch.* dependent on it was opened 1878. *Service*, twice on Sunday.

**Ney, Marshal**, statue of, at the S. of the Luxembourg garden, in the alley leading to the observatory, C 5. This brave but weak general was at his own desire sent by Louis XVIII. to repulse Napoléon after the landing from Elba ; but, instead of so doing, he packed up his old uniform and orders in his portmanteau, and went over with his army to the Emperor. For this he was sentenced to death by the Chamber of Peers, and shot on the spot where his statue now stands, 7 Dec. 1815. He was buried at Père-la-Chaise, where his grave still remains without a monument. This statue was placed here 7 Dec. 1853 ; the artist Rudo has not been fortunate in his work. The names of the different battles at which Ney was present are engraved on the pedestal.

**Nicolas des Champs, St., E 3.** A ch. of the 15th and 16th cents. in the Rue St.-Martin, near the Conservatoire des Arts et Métiers, in the florid Gothic style. The interior, consisting of a long aisle and choir, with double aisles, has a handsome groined roof ; the upper part, including the choir, has been barbarously modernized, the Gothic piers being converted into Doric fluted columns, and the pointed arches rounded off ; the façade, consisting of a triple gable front, still offers some good Gothic tracery. Gassendi and Mlle. de Scudery were buried here. The bell-tower at the W. end is a good specimen of the 16th cent.

\*\*\*Notre-Dame, Cathedral of, D 4.

Open daily from 6 A.M. The choir and chapels not until 10 A.M. The choir railings are open on Sunday until after Mass. The *trésor*, &c., daily, except Sunday and fête days, 50 c., 12 to 4. Apply to the Suisse.

The metropolitan ch. of Paris, stands on the Ile de la Cité, and is approached by an open space or square called Parvis (Paradisus) Notre-Dame. The existing edifice was begun 1160, on the site of two older churches, by Bp. Maurice de Sully. The choir was completed 1196. The rest of the building was finished by 1257, except the chapels of the chevet, added 1325-30. Thus it remained untouched until 1700, when a series of barbarous alterations, continued for many years, were only to be followed by wanton destruction and desecration during the Revolution.

In 1793 this ch. was designated "The Temple of Reason," and on 10th of Nov. was celebrated in it the Feast of the Goddess, who, impersonated by the wife of a printer called Momoro, and seated on the high altar, returned the devotion of her worshippers by a kiss!! Since 1845 the outside has been very judiciously restored and repaired under the direction of MM. Viollet-le-Duc and Lassus; and new statues have refilled the niches, the disfigurements of Louis XIV. and XV. in the Italian style have been swept away, and the old design restored as nearly as possible. The same has been done in the interior, and the edifice reconsecrated. *The West Front*, the grandest feature in the building, and scarcely surpassed anywhere, was not commenced till 1215, its tower finished 1235. Its 3 lofty recessed portals each enclose in their tympana 3 tiers of reliefs—the Last Judgment in the central; in the N. portal events in the Life of the Virgin, famed for their beauty; in the S., or *Porte Ste.-Anne*, sculptures from the destroyed ch.; while in niches at the sides are ranged saints, angels, prophets, &c.; in a series of 28 arches above are statues of kings of Judah: the whole restored since 1850. These gates are picturesquely described in Victor Hugo's '*Notre-Dame de Paris*.' In 1257 Jean de Chelles, architect, built the N. and S. transepts, the chapels on each side of the choir, and the beautiful little *N. door* (*Porte Rouge*) which formerly led into the cloisters. The two massive square towers, connected by a beautiful open arcade, rise to a height of 224 ft. They were designed to carry stone spires, and the general design is very incomplete without them. In the S. tower hangs the bell called the Bourdon, weighing more than 13 tons. The view from the top is one of the best of Paris, as it commands the course of the Seine and bridges. *Entrance* (20 c.) in the N. tower. The general character of the architecture of N.-D. is simple as belonging to an early building, and majestic in all its parts; one very prominent feature of the exterior is the number and size of the flying buttresses. Those which support the choir vaults were rebuilt 14th cent. and seriously disfigure the ch.

The *Interior*, though it suffers in grandeur from the lowness of the nave piers and arches, presents a noble vista, 390 ft. in length; a central aisle 105 ft. high with double side aisles and chapels which are continued round the choir. The nave chapels, of the same date as the Sainte-Chapelle, nearly resemble it. *Obs.* the beauty of some of the circular piers between the 2 aisles, surrounded by detached shafts. Over the main arches run spacious vaulted galleries, capable of holding 1500 spectators in 4 rows during great ceremonies and spectacles. The 2 noble rose-windows in the transepts, each 36 ft. diameter, are filled with coloured glass of the 13th cent.; the windows of the choir have been filled with

very brilliant painted glass by living artists; the nave is bare of monuments, owing to the taste of the age of Louis XIV., when the old tombstones were removed in order to pave the floor with marble, and the inexorable fury of the Revolution of 1793, which removed or broke what remained.

The *Choir* is separated from the nave by a gilt iron railing. Before the altar of N.-D. the boy-king Henry VI. of England was crowned king of France, 1431; the present altar is modern, with a marble group of the Descent from the Cross by Coustou. The carved wood stalls are by R. Charpentier, a pupil of *Girardon*. On the outside of the wall enclosing the choir are inserted 23 alto-reliefs representing events in the life of Christ, by Jean Ravy, date end of 13th cent., finished 1352, by Jean Bouteiller. The greater part of these reliefs were taken away under Louis XIV., and Italian ones substituted! The old, having been discovered, have been replaced. In the chapels behind the choir are modern marble monuments of the Comtesse de Harcourt; of Card. de Belloy giving alms to a mother and child, by Deseine; of Archbp. de Juigné by Cartellier; and of Archbp. Affre, killed in attempting to pacify the insurgents in the Faubourg St.-Antoine in 1848. Against a partition wall of one of the N. chapels in the chevet is a beautiful sculpture of the Assumption of the Virgin (early 14th cent.) brought from the cloisters. On the S. wall of the S. transept are the Plaques des Otages, two black marble tablets, bearing the names of the 75 hostages, commencing with that of Mgr. Darboy, murdered by the Communists, 24, 25, 26, and 27 May, 1871. The tombs of Cardinal *Morlot* and Archbishop *Darboy* are in the chapel of St.-George. The painted glass of the windows is mostly ancient. The interior of Notre-Dame, in its simple, uncoloured grandeur, now presents one of the most magnificent specimens of the early Gothic in any country. The decoration of the numerous chapels out of the aisles is in a tawdry style, unworthy of the magnificent edifice out of which they open.

On the S. side of the ch. stood the Archbishop's Palace, destroyed by the mob in 1831; part of the site is now occupied by the

*Sacristy*, a modern elegant Gothic structure, designed by M. Viollet-le-Duc. Entrance on the rt. of the ambulatory. The treasures of the ch. were stolen in 1793, in 1831, and again in 1860; but on the latter occasion a part of the objects carried off were found in the Seine. Here are still shown magnificent sets of costly priests' vestments, coronation relics of Napoléon I., church-plate—amongst which the ostensor of St.-Louis from the Sainte-Chapelle much restored, that presented by Louis XVIII. to the ch. on the occasion of the baptism of the Duke de Bordeaux—the cross worn by St. Vincent de Paul when attending on Louis XIII.'s last moments; a cast from



the face of Archbp. Affre, and the bullet with which he was shot and the blood-stained robes of 3 successive archbps. of Paris—Affre, Sibour, and Darboy—who have been assassinated by mobs. Among the relics are cited 2 thorns from the Crown of the Saviour, to preserve which the Sainte-Chapelle was erected by St.-Louis, and one of the nails of the Cross, formerly in the ch. at St.-Denis. The exterior of the ch. was only slightly damaged by Communist shells in 1871, but the chairs and benches had been collected round the great altar and set on fire, destroying the steps leading to the choir, damaging the chapter-stalls, and distorting the railings, when the Versailles troops arrived, and prevented the total destruction of the building.

Notre-Dame de Bonne-Nouvelle, D 2, rebuilt in 1835 in the classical style. There are many modern paintings and statues in it, but none worth particular notice.

\*Notre-Dame de Lorette, D 2, at the N. extremity of the Rue Lafitte, a highly decorated modern ch., after the style of the smaller early Roman basilicas; should be visited on a bright day. This ch. was begun in 1823, and completed in 1836 by the architect Lebas; and though mediævalists may assert that it does not resemble a ch., it is an imitation of the early Christian churches, the best preserved of which now remaining is that of *S. Agnese fuori le Mura* at Rome. The exterior is not very remarkable. The façade consists of a deep Corinthian portico of four columns; the interior, 226 ft. long, 59 ft. high, of a nave, double aisles, choir, and apse; the style Ionic, the columns of yellow limestone imitating marble.

The interior is gorgeously gilt, stuccoed, and painted. The chapels most deserving of notice are one decorated by Roger, on rt. at the entrance, for baptism; one at end of the rt. aisle, for the Holy Communion, by Perrin; and that opposite, by Orsel. The fourth, for marriage ceremonies, contains a statue of the Virgin, and a painting by Blondel; the Crowning of the Virgin, with the Four Evangelists, on gold ground, in the hemicycle over the high altar, is by Picot; the 8 subjects from the life of the Virgin over the columns are by Dubois, Langlois, Vinchon, Hesse, &c. The vault of the choir has paintings by Delorme; and on the piers two large subjects of the Presentation in the Temple, and Christ disputing with the Doctors, by Heim and Drolling. The steel rails across the E. end of the aisles are handsome.

This is the ch. of a large modern quarter of Paris; and as the French object to living in a new house, the numerous apartments in this quarter were at first let at low rates, and many tenanted by women of doubtful character, to whom the name of *lorettes* was given in consequence, for which *cocottes* is now substituted. The ch. was occupied and pillaged during the Commune, 1871.



**Nurseries.** See *Seedsmen*.

**Observatoire** (Observatory), C 6, a large building, very conspicuous from the Luxembourg garden. The principal part was erected by Claude Perrault in 1670, but, not being adapted to the wants of modern science, other buildings have been added for the reception of the more useful instruments. These are of course not shown except to scientific visitors with a special introduction. The really working part of the establishment is in the low buildings on the l., which contain the transit instruments, circles, and meteorological instruments; the great dome on the roof contains a gigantic equatorial, hitherto used to little purpose. From the roof there is a very *fine view* over Paris. In the distance will be seen an obelisk on Montmartre, due N. of the Observatory, and on the prolongation of a line traced on the floor of one of the rooms, and this line is the meridian of Paris, from which the longitudes are reckoned by the French. Beneath the building are wells, formerly used for experiments on gravity, temperature, &c. Arago was for many years the chief of the Observatory. The Paris Observatory is far behind our national one at Greenwich, but the National Assembly has voted liberally towards its support, and a large refractor was constructed under the direction of M. Leverrier by MM. Eichens and Martin at a cost of 8000*l.* in 1875. The mirror cost 2000*l.*, it is 120 centimètres in diameter, and weighs half a ton. The Observatory was seized and occupied by the Commune, May 1871, as a military position. Driven from it on the 24th, they set fire to it and endeavoured to destroy it altogether. The cupolas and other parts were riddled with shot. Little injury, however, was done to the instruments, though the great equatorial was hit by 20 balls!

**Octroi.** A tax, principally on eatables, wines, and liquors; but also on most other things which are brought into a French town. Part of this tax goes to the government; part supplies the place of the English borough-rate, parish-rate, &c., and is applied to the general purposes of the town. It was for the purpose of levying this tax that the old octroi wall of 1784 was built, with gates called *Barrières*, and the Boulevards extérieurs were made. This wall formed the boundary of Paris until 1 Jan. 1860, when the limits of the octroi were extended to the line of the fortifications, thereby trebling the area of Paris (see Part II.). There are 66 octroi entrances or gates (*Portes*), and the officers employed in levying the duty amount to 2000. As a matter of form every carriage entering Paris is stopped and looked into. Carts are really searched, and duty levied on every taxable article. The receipts of the Paris octroi in 1875 exceeded 4,000,000*l.*

**Omnibuses.**—There are 700 in Paris, served by 10,000 horses

carrying 100 million passengers in a year. They are large and roomy, and run from 8 A.M. to 11 P.M.; they are well managed and very regular, although slow in their progress compared with those of London. To get a seat in a Paris omnibus it does not suffice to plant yourself at the corner of the street and hail the passing vehicle, for such is not the fashion in Paris. The driver is not on the lookout, and the conductor often disdains to pull the check-string, even though his vehicle be not half full. To secure a ride in peace and comfort you must go to one of the stations, of which there are two or three on every omnibus-route. There you will find a small waiting-room, with benches round the walls and a desk at one end, where sits a solemn functionary, who presents you with a square ticket bearing a number. You take your seat and watch the arriving and departing vehicles till your number is called out; and you must be sharp about it, too, or the next number will be called and the omnibus depart without you. If you want an exchange-ticket—or *correspondance*, as it is called—you are furnished with one for the asking, your single payment of six sous entitling you to as long a ride as you wish in a single direction. By a well-regulated system of exchange-tickets a traveller can go from one part of Paris to another, though not on a direct line, having a right to be transferred from one omnibus to another running on a cross line, changing seats at the point of intersection. Passengers pay as soon as they are seated, and there is a check on the conductor in the shape of a dial, the hand of which he is bound to turn, and so strike a bell for each person who gets in. The fare is 30 c. inside and 15 c. outside. The public omnibuses belong to the Compagnie Générale des Omnibus, who enjoy a municipal monopoly. A little book is sold at all the offices, called “Itinéraire des Lignes d’Omnibus,” 20 c., giving full particulars as to the Routes and the Correspondences. The vehicles and their lamps on the several lines are of different colours, and the lines lettered as follows. Those which the English visitor is most likely to use are marked with a star:—

## COLOUR. LANTERN.

Yellow.	Red.	A. Auteuil to the Palais Royal, by Passy, and the Rue des Batallies, Quai de Billy, Place de la Concorde, and Rue de Rivoli.
„	Red and green.	B. Trocadéro and Rue Chaillot to the Strasbourg Rly. Station, by the Champs-Élysées, Madeleine, Rue St.-Lazare, and Boulevard de Strasbourg.
„	Red.	* C. Courbevoie and Neuilly to Place du Louvre, parallel to the Bois de Boulogne—along the Avenue de Neuilly, the Champs-Élysées, and the Rue de Rivoli.
„	„	D. From the Ternes and Faubourg du Roule to the Boulevards des Filles du Calvaire and Temple, the Faubourg St.-Honoré, Place de la Madeleine, and the Halles.
„	„	* E. Bastille to the Madeleine—along the Boulevards.
Brown.	„	F. Monceaux to the Bastille, by Rouen and Havre Rly. Station, Place des Victoires, Rue Rambuteau, Place Royale.

COLOUR.	LANTERN.	
Brown.	Green.	G. <b>Batignolles</b> to the <b>Jardin des Plantes</b> —along Rue de Clichy, Chaussée d'Antin, Rue St.-Honoré, Rue de Rivoli, Place du Châtelet, and Rue Cuvier.
Yellow.	Red.	* H. <b>Clichy</b> to the <b>Odéon</b> —passing by Avenue de Clichy, Boulevard des Italiens, Rue de Richelieu, Place du Palais Royal and Carrousel, Rues de Grenelle, Tournon, and Vaugirard.
Green.	,,	I. Place <b>Pigalle</b> and Montmartre to the Halle aux Vins—passing by Faubourg Montmartre, Place des Victoires, Pont-Neuf, Pont and Quai St.-Michel, Place Maubert.
Yellow.	,,	J. Boul. <b>Rochechouart</b> to <b>La Glacière</b> —by Faub. and Rue Montmartre, Halles, Place du Châtelet, Boulevard de Sébastopol, Faub. St.-Jacques.
,,	Green and red.	K. <b>Chapelle St.-Denis</b> to <b>Collège de France</b> —along Rue du Faubourg St.-Denis, Rue St.-Denis, Pont au Change, Boulevard de Sébastopol.
,,	Red.	L. <b>La Villette</b> to <b>St.-Sulpice</b> —along Faubourg St.-Martin, Petit Pont, Rue de Seine.
,,	,,	M. <b>Belleville</b> to the <b>Ternes</b> —along the exterior Boulevards to the Barrière de l'Etoile, a very good way of seeing the whole northern line of the outer Boulevards.
Green.	Red.	N. <b>Belleville</b> to <b>Place des Victoires</b> —along the Rue du Faubourg du Temple, Porte St.-Denis.
,,	Red and green.	O. <b>Ménilmontant</b> to <b>La Chaussée du Maine</b> —across Paris N. to S., along Rues de Ménilmontant, Vieille du Temple, Rivoli, Places de l'Odéon and St.-Sulpice, Boulevard de Mont Parnasse.
Yellow.	Red.	* P. <b>Charonne</b> to the Barrière <b>Fontainebleau</b> , along the Rue de la Roquette, Place.
,,	,,	* Q. Place du <b>Trône</b> to <b>Palais Royal</b> —along Faubourg St.-Antoine, de la Bastille, Pont d'Austerlitz, Boulevard de l'Hôpital, Père-la-Chaise, Place de la Bastille, Quai des Célestins, and Rue de Rivoli.
Green.	Violet and red.	R. Barrière de <b>Charenton</b> to <b>St.-Philippe du Roule</b> —by Rue St.-Antoine, Place du Palais Royal, Rue and Faubourg St.-Honoré.
Yellow.	Red and white.	* S. <b>Bercy</b> to the Place du <b>Louvre</b> —along the Quais, Place de la Bastille, Rue St.-Antoine, Rue de Rivoli.
,,	Red.	* T. Square <b>Montholon</b> to la Gare d'Ivry—by Rue St.-Martin, along the quays, Pont de la Tournelle, Quai St.-Bernard, across the river, Jardin des Plantes, Orleans Rly. terminus.
,,	Red and green.	U. <b>Bicêtre</b> to the <b>Halles</b> —along the Rues de Fontainebleau, St.-Victor, Pont d'Arcole, Rue de Rivoli.
Brown.	,,	V. <b>Stat. du Nord</b> to Barrière du <b>Maine</b> —along the Rue and Boulevard Montmartre, Place de la Bourse, Place des Victoires, Pont-Neuf, Rue de Sèvres, &c.
Yellow.	Green and red.	* X. <b>Vaugirard</b> to <b>Rouen Rly.</b> terminus—from the S. side of Paris, by Place du Palais Royal and Place des Victoires, Rue des Capucines, Rue St.-Lazare.
Brown.	Red and white.	* Y. From <b>Grenelle</b> to the <b>Porte St.-Martin</b> —along the Rues St.-Dominique, du Bac, Pont Royal, Places du Carrousel and du Louvre, Rue Montmartre, Boulevards Poissonnière and St.-Denis (Est)—from S. side of Paris, by Place du Palais Royal, Rue J.-J. Rousseau, Faubourg Poissonnière, and Barrière de Strasbourg.
,,	Green.	Z. <b>Grenelle</b> to the <b>Bastille</b> —along Esplanade des Invalides, Rue de Grenelle, Place St.-Sulpice, École de Médecine, Pont de la Tournelle, Rue St.-Antoine.
Green.	,,	A B. <b>Passy</b> to the Place de la <b>Bourse</b> —along the Avenue de St.-Cloud, Place de l'Etoile, Faubourg St.-Honoré, Boulevards de la Madeleine and des Italiens, Rue Vivienne.
,,	Red and green.	A C. <b>La Petite Villette</b> to the <b>Champs-Élysées</b> —along Rue Lafayette, Faubourg Poissonnière, Rue de la Paix, Place Vendôme, Rue Royale St.-Honoré, Place de la Concorde.



## COLOUR. LANTERN.

- Green. Green. A D. **Château d'Eau** to the **Pont de l'Alma**—along Rues du Temple and Rivoli, Place du Châtelet, Place Dauphine and Pont-Neuf, Rues St.-Dominique and Grenelle, Boulevard de l'Alma.
- „ Green. A E. **Vincennes** to the Conservatoire des **Arts et Métiers**—by the Place du Trône, Faubourg St.-Antoine, Boulevard du Prince Eugène, and Boulevard de Sébastopol.
- „ Red. A F. **Panthéon** to the Gardens of **Monceaux**—by the Rue Soufflot, Place St.-Sulpice, Rue St.-Dominique, Place de la Concorde, Place de la Madeleine, Boulevard Malesherbes.
- Brown. „ A G. **Montrouge** to the **Strasbourg Rly. Station**—by the Rue d'Enfer, Pont au Change, Place du Châtelet, Boulevards de Sébastopol and Strasbourg.
- Green. Orange. A H. **Montmartre** to **La Bastille**—by the Boul. Rochechouart, Boul. de Strasbourg, Place du Château d'Eau, Boul. du Temple.

**Tramways.** Omnibus sur rails (*Voie Ferrée*) from the

1. **Louvre** to **St.-Cloud**—by the Cours la Reine, the Quays, Passy, Point du Jour, Auteuil, Rond Point de Boulogne, Place d'Armes. Time 1 hr.; fare 50 cent.

2. **Louvre** to **Sèvres**. As above to Passy, thence through Billancourt. Fare 50 cent. 3. **Louvre** to **Versailles**. See *Versailles*.

4. **Louvre** to **Vincennes**. 40 cent. See *Vincennes*, Château de.

5. **Place de l'Etoile** to **La Villette**. 30 cent.

6. **La Villette** to the **Place du Trône**. 30 cent.

7. **Place de l'Etoile** to **Suresnes**. 45 cent.

8. **St. Augustin** to park of **Neuilly**. 30 cent.

9. **St. Germain des Prés** to **Montrouge** and **Châtillon**. 30 cent.

**Opéra Français.** See *Theatres*.

**Oratoire, D 3.** A large ch. in the Rue St.-Honoré and Rue de Rivoli, built for the priests of the Oratory in 1630, on the site of the Hôtel of Gabrielle d'Estrées, now a French Protestant ch. belonging to the *Réformés*, or Calvinists. Service every Sunday. See *Churches*.

**Orleans** (see *Palais Royal*, &c.)—Duke, death of. See *St.-Ferdinand*, *Chapelle de*.

**Orphanage, English.** See *Neuilly*.

\***D'Orsay, Palais, C 4.** Burned by the Communists, May 23, 1871. This handsome, but rather heavy, Italian Palazzo building, now a gutted ruin, on the S. bank of the river, opposite the Tuileries Gardens, was begun by Napoléon I., and completed and magnificently decorated under Louis-Philippe. It was occupied by the *Cour des Comptes*, the great Audit Office of the Empire, and for the meetings of the Conseil d'État. It enclosed one large and two smaller Courts, with porticoes, statues, &c., and besides the numerous offices, there were two series of magnificent state apartments gorgeously gilt and painted with allegorical pictures, portraits of eminent Frenchmen, historical subjects, &c.



**Ourcq.** See *Canal and Waterworks.*

**Paix, Rue de la, C 2, 3.** A fine wide street leading from the Place Vendôme to the Boulevard des Capucines, built on the site of a large Capucin convent. The shops in this street are amongst the most elegant in Paris, and the upper parts of the houses form fashionable residences and furnished hotels. The Hôtels Mirabeau, de la Paix, Hollande, and Westminster, are here.

**Palais Bourbon, Place du, B 3.** S. of the Palais du Corps Législatif. In the centre is a pedestal now occupied by a huge statue of Law on the Chair of Justice, by Fenchères, 1855. The pedestal was intended for a statue of Louis-Philippe; after 1848 a large plaster statue of the Republic was placed upon it.

**Palais de l'Industrie.** (See *Industrie, Palais de l'.*)

**\*\*Palais de Justice (Law Courts), D 4.** Boulevard du Palais and Place de l'Horloge, on the Ile de la Cité.

Can be seen every day except Sunday.

There was probably a Roman palace or castle on this site; the Capetian kings and St. Louis certainly inhabited the spot, and it was the usual royal residence until after the reign of Charles V.; it has since been used for the Parliament of Paris, the Courts of Justice, and a prison. Accidental fires in 1618, 1737, and 1776, have destroyed all the ancient palace except the Sainte-Chapelle, the vaults under the Salle des Pas-Perdus, the kitchen of St. Louis, clock-tower, and 2 circular towers on the quay. It is a vast building, and occupies the whole of the space between the Quai de l'Horloge and the Quai des Orfèvres. It consists of 1. \*\*\***Sainte-Chapelle** (described under that name); 2. \*\***Conciergerie** and towers on the quay; 3. Numerous courts of law, handsome modern buildings with nothing remarkable about them. Nearly 1,000,000*l.* had been spent in repairs and rebuilding of this palace since 1831, when a large part of it was burned, 1871, by the Commune.

The gloomy front to the quay is of the 14th cent., but has been repaired and almost rebuilt. The large square tower at the corner is the *Tour de l'Horloge*, with its splendid clock-dial, erected in 1853, in imitation of one of 1585, and containing the original silver Tocsin du Palais, which repeated the signal given by St.-Germain-l'Auxerrois for the Massacre of St. Bartholomew. The next tower, which is circular, is *la Tour de Montgomery*, between which and the adjoining *Tour de César* is the entrance to the Conciergerie; out of this door the victims of the Revolution passed from their prison to the scaffold. The buildings between this and the 3rd tower (the *Tour Bombée*) also form part of the Conciergerie. The principal or E. façade on the Boulevard du Palais is preceded by a courtyard which

is closed by a handsome iron railing. On the l. rises the *SAINTE-CHAPELLE*, and immediately in front the *FAÇADE OF THE PALACE*, completed 1877 by M. Duc, archt.: consisting of a colonnade of 8 Corinthian pillars, approached by a broad stone staircase leading to the great stone vaulted hall or vestibule, from which open stairs rt. and l., decorated with a statue of Law, and leading to 4 Civil courts, and to the temporary receptacle of the advocates' Library. From this vestibule two archways conduct through a corridor to \**Salle des Pas-Perdus*, a vast hall which occupied the place of the great hall of the palace, built in the time of Philippe le Bel (end of 13th cent.), and used for the grand ceremonies of the monarchy; the vaults under it are of that age. At one end was the marble table on which the royal contracts of marriage and decrees were signed, and on which the *Clercs de la Basoche* used to act their plays. This great hall, 235 ft. long, 88 ft. wide, was burnt in 1618 (it is said that the fire was occasioned in destroying the documents connected with the trial of Ravaiillac), and rebuilt by Des Brosses a few years afterwards. It was destroyed, May 22, 1871, by the incendiary Procureur of the Commune, Raoul Rigault, along with most of the Law Courts: he directing the petroleum to be poured over the woodwork! The monument by Bosio to Malesherbes (the defender of Louis XVI. before the Revolutionary Tribunal), with his statue above, and his interview with Louis XVI. in his prison before his trial, in relief, below, was saved, and the hall has been rebuilt. The Courts of Law comprising the *Tribunal de Première Instance* open from this hall, and except in Aug. and Sept., there is a plentiful sprinkling here of barristers in gown, bands, and cap (toque), clients, witnesses, clerks, &c. On returning to the vestibule immediately to the rt. is the *Galerie des Merciers*, in which are several offices belonging to the law courts; on l. a staircase leading to the old hall of the Cour d'Assise, destroyed in 1871, and, on rt., a gallery leads to the Cour de Cassation, also destroyed in 1871. It was the chamber in which the old Parliaments of Paris sat, where the *Lits de Justice* were held, and where the remarkable scene of annulling the will of Louis XIV. took place. The place where the will was enclosed in the wall is in one of the existing passages. The visitor will, however, seek in vain for anything to recall the scenes of the old Parliaments, or the trials by the Tribunal Révolutionnaire, by which so many victims were despatched to the scaffold. Here Queen Marie-Antoinette, Mad. Élisabeth, the Girondins, &c., were condemned. The seat of the prisoners was about the centre of the l.-hand wall. A small door in the l. corner led to the Conciergerie, by which the prisoners were brought before their sanguinary judges; the King was tried before

the Convention, sitting as a court of justice, in the Convent of the Feuillants.

At the end of the *Galerie des Merciers* is the new *Salle des Pas-Perdus*, designed by M. Duc, and forming the vestibule to the Criminal Courts, and entered from the W. front of the building. At the N. end are statues of St. Louis and of Philip Augustus; at the S. end of Napoléon I. and Charlemagne. The central staircase leads to the two *Salles des Assises*, rebuilt in 1875. At this Central Criminal Court of Paris, respectably dressed persons are allowed to occupy good seats, and can hear a trial on ordinary occasions. In the Court of the Sainte-Chapelle, on S. of the palace, is the minor Criminal Court of Police Correctionnelle. The buildings round this court are occupied by offices.

The *Conciergerie*, or ancient prison of the palace, facing the quay, still used as a place of temporary confinement for criminals, and shown, 12 to 4 with a permission from the Prefect of Police. During the Reign of Terror this prison served as a sort of antechamber to the guillotine, the prisoners who were destined for execution being usually transferred to this place. Queen Marie-Antoinette was brought here from the Temple on Aug. 1, 1793, and remained until her execution, Oct. 26. The part in which she was imprisoned, situated in the Tour d'Argent, was burnt by the Communists 24 May, 1871. It was from here that the prisoners were taken by daily batches (*fournées*) in the fatal carts, and carried to the guillotine. Here it was that 288 prisoners were massacred by the mob in Sept. 1792. From here Bailly, Malesherbes, Madame Roland, Danton, were taken to the scaffold. And here at length Robespierre and 17 of his adherents were confined the night before their execution. Here also the Emperor Napoléon III. was confined for a short time after the failure of the attempt on Boulogne. The present sacristy of the chapel was Marie-Antoinette's prison. The chapel itself was the scene of the banquet of the Girondins on the night before their execution. Adjoining the clock-tower is the so-called *Kitchen of St. Louis*; but it is 50 or 60 years later, part of the work of Philippe le Bel. It is a square vaulted chamber, supported by 9 pillars, with a fireplace in each corner.

In front of the Palais de Justice is the elegant façade of the *Tribunal de Commerce* (see *Commerce, Tribunal de*). The front to the Palais de Justice, on the W. side, designed 1869, by M. Duc, is now entirely open, owing to the demolition of the Rue de Harley.

\*\*\*Palais Royal, C D 3, opposite the Louvre, between it and the Rue Neuve des Petits Champs, and adjoining the Place des Victoires, on the site of *Cardinal Richelieu's Palace*; the *prou*s of vessels with



which one of the colonnades is adorned were emblems of his dignity as General Superintendent of Navigation. On his death it reverted to the crown, and was presented by Louis XIV. to his brother the Duke of Orleans, from whom it passed to the *Regent Duke of Orleans*. Here, but not in the existing edifice, was the scene of the almost incredible orgies in which the Regent and his daughter played so great a part. The grandson of the Regent was the notorious *Philippe Égalité*, through whose weakness and wickedness the Palais Royal became the focus of revolution and anarchy. In his time, about the year 1765, a fire burnt a great part of the palace; and after it was rebuilt, in 1781, he, being much embarrassed, erected the present ranges of shops which surround the gardens. This determination at first irritated the Parisians, as the gardens had always been public, but the splendour of the buildings and shops soon reconciled them to it. At the commencement of the first Revolution *Camille Desmoulins* and other mob orators used to make their inflammatory speeches in the gardens, and here on 13 July 1789 was given the signal for the insurrection which ended in the capture of the Bastille; on this occasion the tricoloured flag was first adopted; it was compounded of white, the old French colour, and red and blue, the colours of Paris. After the execution of *Philippe Égalité*, the Palais Royal was sold by auction to different purchasers, but was mostly repurchased by the Orleans family after the Restoration, repaired, and beautified. Until the public gambling-houses were suppressed, the first floors of many of the houses in the Palais Royal were devoted to play, and immense sums were lost here by Marshal Blücher and others when the allied armies occupied Paris. The Orleans family inhabited the palace until the Revolution of 1830. During the Revolution of 1848 the palace was plundered, and the interior, with the magnificent library of Louis-Philippe, was destroyed by the mob. The Emperor Napoléon III. made it over to his uncle Jérôme, who inhabited it until his death; from him the state apartments devolved to his son, Prince Napoléon Buonaparte; in 1871 they were gutted by the incendiary firebrands of the Commune. The interior has been restored and is used by the Conseil d'État; it is not shown.

The *Palace* forms three sides of the court facing the Rue St.-Honoré, the Théâtre Français adjoining it. The court behind is surrounded with shops, divided from the Great Square or *Jardin* by a glazed *Arcade*,—the *Galerie d'Orléans*. Beyond the gallery is the *Jardin*. This interior space is about 230 yards long and 100 yards wide, ornamented with trees, fountains, &c., and surrounded by buildings, which, if not perfect in an architectural point of view, produce a singularly gay and cheerful effect,



whether seen by day or night. Round the garden are arcades with shops, mostly cafés, jewellers, and money-changers, forming a very pleasant stroll in all weathers. How so many jewellers and watch-makers can find a living is a problem which may puzzle a stranger. At the N. or upper end were the well-known restaurants of *Véry* (where the Duke entertained Blücher at dinner, after stopping the blowing up of the Pont d'Iéna), the *Trois Frères Provençaux*, and *Véfour*, the last of which only remains. A military band plays in summer, from 5 to 6, on Monday, Wednesday, and Saturday.

The Palais Royal (once the centre of all that distinguished Paris life, gaiety, and splendour) has now-a-days been eclipsed by the superior attractions of the Boulevards, and many of the famous cafés—de Foy, de Valois, Lemblin, Holland, &c.—are gone.

**Palais Royal**, Place du, C 3, on the S. front of the Palais Royal. There was a small square here where some of the Municipal Guard had a desperate conflict with the insurgents on 24 Feb. 1848; the late Emperor enlarged it in all directions, and opened the Palais Royal to the new buildings of the Louvre; the Hôtel du Louvre forms the E. side of it; on the W. side is the central rendezvous station of nearly all the omnibuses in Paris, and the Théâtre Français.

**Palais des Thermes.** See *Cluny*. **Panthéon.** See *Generrière, Ste.*

**Parks and Palaces.** See *Tuileries, Champs-Élysées, Monceaux, Bois de Boulogne, Bois de Vincennes, Passy, Luxembourg, Buttes Chaumont*. The annual expense of keeping up the gardens and parks of Paris is not less than 100,000*l.*

**Parvis Notre-Dame**, D 4. The open space in front of the cathedral. The name is corrupted from *Paradisus*. This square has been enlarged by the removal of the Hôtel-Dieu to the N. side, extending to the Seine along the Rue d'Arcole—the old buildings have been replaced by a quay along the bank of the river.

**Passages.** Paris possesses a number of these, like our Lowther and Burlington Arcades, consisting entirely of shops. They are filled chiefly with second-rate shops only. The principal passages are—*Passage du Saumon*, D 3, between the Rue Montmartre and the Rue Montorgueil; *Passage Jouffroy*, D 2, on the Boulevard Montmartre, one of the newest; *Passage Colbert*, D 3; *Passage des Italiens*, D 2, between the Rue de Richelieu and the Boulevard; *Passage des Panoramas*, D 2, one of the most crowded; *Passage Choiseul*, C 3, the longest; *Passage Véro-Dodat*, near the Palais Royal; *Passage Delorme*, C 3, between the Rues de Rivoli and St.-Honoré, &c.; also *Gallerie d'Orléans* in Palais Royal.

**Passy**, A 3. A suburb on a rising ground above the Seine W.

of Paris. It contains some good houses—those of the Delessert family in particular—a great many schools, and several manufactories; it now forms the XVth Arrondissement of Paris. Passy was the residence of Benjamin Franklin whilst envoy from the United States to France. The house in which he lived was at No. 40 in the Rue Basse, formerly the Hôtel Valentinois. Amongst the residences of modern celebrities are those of Rossini, a pretty Swiss chalet, surrounded by a handsome garden; of the late Jules Janin, No. 5 *bis*, in the Rue de la Pompe. Béranger, the poet, passed the last years of his life here.

*The Artesian well*, situated near the intersection of the Avenue de St.-Cloud and the Rue du Petit Parc, commenced at the end of 1854, under the direction of M. Kind; after various mishaps it was only finished in September 1861, but with complete success, attaining the subterranean current of water, in the strata below the chalk, at a depth of 1926 Eng. ft. (586½ mètres) from the surface, or 1752 ft. (533½ mètres) below the level of the sea, the diameter of the bore being 27½ inches, and the quantity of water furnished (Feb. 1, 1866) in 24 hours 14,000 tons English (since which, owing to a defect in the tubing, it has considerably diminished); the temperature of the water is 82° Fahrenheit. The entire cost was under 40,000*l.* sterling; the water is slightly chalybeate. At present the whole is allowed to flow into the lakes of the Bois de Boulogne. Other artesian wells have been sunk on the Place d'Italie, Boulevard de la Gare, in the refinery of M. Say, on the Place Hébert, and at the Butte-aux-Cailles.

Close to the Porte de la Muette and the Avenue d'Eylau is the *Jardin Fleuriste* of the city of Paris, a most interesting establishment to the horticulturist, where all the plants employed in the ornamentation of the squares, gardens, and promenades are reared. The hothouses, greenhouses, and forcing-houses are most extensive; all admirably arranged. The many semi-tropical plants which we see in the parks and gardens are grown here, and from this are planted out in the early summer, and when taken up on the approach of winter stored up here in caves underground, originally quarries. Admittance on Saturdays. This grand establishment is entirely supported by the municipal council.

**Patents.** See *Conservatoire des Arts et Métiers.*

\*Paul, St., et St.-Louis, E 4. A church in the Rue St.-Antoine, formerly belonging to the Jesuits; begun 1627, finished 1641. The convent to which it was attached is now the Lycée Charlemagne. These Jesuit churches were all built about the same time, and are in the same style, imitated from the Italian edifices, a







mixture of Renaissance and classical architecture. The front is lofty and imposing, the interior presents a rich and gorgeous appearance, the windows, the columns, and the walls are loaded with ornament, marbles adorn the lower part: the dome was the first built in Paris. Bourdaloue, Marshal de Biron, Huet, Bp. of Avranches, and many celebrities were buried here, but the Revolution swept away their tombs. The most remarkable painting is that of our Saviour in the Garden, by *Eugène Delacroix*, in the l. transept. Here was buried the heart of Louis XIV., and not far from it the body of his victim, the mysterious "Homme au Masque de Fer" (an intriguing Italian, named Matthioli), who died prisoner in the neighbouring Bastille.

**Pavée, Rue, E 4**, was formerly full of mansions of the nobility. At the corner of the Rue Neuve Ste.-Catherine is a remarkable one, begun by Diane de France, bastard daughter of Henri II., finished by Charles de Valois, Comte d'Angoulême, and purchased in the 17th cent. by the *Lamoignon* family, whose name it bears; the walls are covered with crescents, horns, dogs, &c., in allusion to the name of the princess by whom it was commenced.

**Pavement.** — Down to 1835 the pavement of Paris was detestable; worse, perhaps, than in the worst parts of London. Foot pavement was unknown, except in two or three of the widest streets; everywhere else it consisted of large uneven stones, sloping from the houses down to the middle of the road, along which ran a copious gutter; and carriages were obliged to run with one wheel high up near the houses, the other low down in the gutter, splashing the foot-passengers. Great improvement was effected under Louis-Philippe; but under the Emperor Napoléon III. so much pains were taken that London is now far behind Paris in this respect. The annual expense is nearly 25 millions of francs, half paid by the town, half by the Government. Asphalté, which is little used in England for foot-pavement, succeeds perfectly in Paris, where it is extensively employed.

**Pawnbrokers.** See *Mont de Piété*.

\***Père-la-Chaise, G 3.** On the N.E. of the city, Boulevard de Ménilmontant. Open daily from 6 A.M. to 6 P.M. The oldest and largest extramural cemetery of Paris. It is a drive of nearly 3 m. to it. The height of the trees and the smoke of the Faubourg St.-Antoine materially injure the once celebrated view over Paris. Omnibuses run to Père-la-Chaise from the Place de la Bastille with correspondence along the boulevards, and from the Louvre every quarter of an hour. There are guides at the entrance who

charge 2 fr. an hour, and it will be the best plan to take one, cautioning him not to employ more than a limited time. A good walker will be able to see all that is interesting in a couple of hours.

The N.E. extremity of the Rue de la Roquette, leading to the cemetery from the Boulevard du Prince Eugène, is filled with makers of sepulchral monuments, dealers in wreaths to decorate the tombs, crosses, &c. The ground now occupied by the cemetery was given to the Jesuits in 1705, and received its name from *Père la Chaise*, confessor of Louis XIV., who was then the superior of the order in Paris. On the expulsion of the Jesuits in 1763, it was sold and passed through several hands, until, in 1804, it was purchased by the municipality to be converted, under the plans of Brongniart, into a cemetery. Up to this time the dead had been buried in churches or churchyards within the city, and the idea of making a cemetery outside the walls seems to have originated at Frankfort, and thence to have been introduced by Napoléon into France, as since 1842 into England. The cemetery has increased in area from 42 to 212 acres. About 50 interments a day used to take place here; but the three cemeteries of Montmartre, Montparnasse, and Père-la-Chaise, are now exclusively reserved to *Concessions Perpétuelles*, whilst those of St.-Ouen and Ivry are open to gratuitous burials and *Concessions Temporaires*. In the open graves (*Fosses Communes*) 40 or 50 coffins are laid side by side and 3 deep in a trench, which is then covered over with earth. The charge for this (unless proof of poverty can be adduced) is 20 fr., and it is usual to erect near the spot a small wooden railing and cross, which costs about 15 fr., and a few flowers are usually planted. At the end of 5 years all these railings and crosses are pulled up and the wood given to the hospitals for fuel; the ground is covered with 4 or 5 ft. of earth dug from other graves or from the hill above, and a fresh tier of coffins is deposited. The next class of graves are the *Fosses Temporaires*, where for about 50 fr. a separate grave and 10 years' occupation is secured. Here each grave has a little railing, garden, and cross, or chapel. The more solid sepulchral monuments are built on land bought absolutely (*concessions à perpétuité*). The price of a piece of ground 2 mètres (6 ft.) square is 500 fr. In Père-la-Chaise there are about 16,000 stone monuments, on which near 5,000,000*l.* have been spent. The trees have now grown to a great size and make the older part of the cemetery a thick wood. Most of the celebrated Frenchmen of the present century are buried here.

Broad carriage-roads lead straight up from the principal entrance; the first turning rt., *l'Allée des Acacias*, leads to the *Jewish cemetery*,

where *Mlle. Rachel's* tomb is the most remarkable object. A little farther on we reach the \*tomb of *Abélard and Héloïse*, one of the traditional objects of pilgrimage for Parisian lovers. *Abélard* died in 1142, and was buried at the priory of St.-Marcel under the present tomb. Soon afterwards *Héloïse* had his remains removed to the abbey of the Paraclete, of which she was abbess; and on her death, in 1163, she was laid near him. In 1792, when the monasteries were dissolved, they were carried in procession by the inhabitants of Nogent-sur-Seine to their parish church. In 1800, their tomb and statues, or, at least, what is considered as such, were transferred to the Musée des Monuments Français, and placed under the canopy of the tomb of *Abélard*. The monument, now much dilapidated, is of far later date than the persons whom it commemorates. In 1817, they were removed to their present place. Returning to a broad avenue which sweeps round to the N., we come to an open circular space, in the centre of which stands the handsome monument of *Casimir Périer* (died 1832). The ground rises abruptly behind here, and on the brow some of the handsomest monuments have been placed. The large marble Doric monument to *Countess Demidoff*, perhaps the most magnificent of all, is immediately above. From the hill higher up the view has been much impeded by the growth of the trees. A path to the right leads to the tombs of *B. Constant* and *Gen. Foy*, *Manuel* the orator, and *Béranger* the poet (d. 1837). E. of this are monuments to many of *Napoléon's* marshals—*Lefèvre*, *Masséna*, *Davoust*, *Mortier*, and *Suchet*. Near the last is the tomb of *Madame Cottin*. The grave of *Ney* (d. 1815) is at an angle between two roads, but without any monument or inscription, in the midst of a pretty flower-garden surrounded by a high enclosure of ivy. Keeping now towards the N.W., we come to the spot where several of our countrymen are laid, always a melancholy sight in a foreign land. *Volney*, and *Sir Sidney Smith*, the defender of *Acre*, are buried here. Near this is the tomb of *Molière*, which was transported from the Musée des Petits Augustins, and adjoining it that of *La Fontaine*, adorned with subjects taken from his fables. Along the broad road (l'Allée des Marronniers), between these tombs and the English part of the cemetery, are some very fine monuments: those of *M. Aguado*, a rich banker, of *Godoy*, Prince of Peace, and the *Duchess of Duras*, are the most remarkable. The lofty pyramid is to the memory of a *M. Félix de Beaujour*, a rich native of Provence. Descending from the N. corner of the grounds towards the chapel are the tombs of *Casimir Delavigne* the poet, of *Balzac* the novelist, and of *David d'Angers* the sculptor, a large number of whose works are to be found here. In the N. angle is the Mussulman cemetery, enclosed



by walls, in which is the tomb of the *Queen and Prince of Oude*, on each side. The *chapel* of the cemetery of Père-la-Chaise is a plain Doric building, from the steps leading to which is a fine view, in which the towers of Vincennes form an imposing object. This building occupies the site of the *Maison de Mont-Louis*, formerly occupied by the Jesuit community. There are several English monuments to the W. of the wide avenue which leads past the chapel; and in the angle between the avenues on the S. of it are those of many French actors and artists—*Talma, Hérold, Bellini, Lebrun, Grétry, Boïeldieu*, &c. Descending from the chapel to the entrance gate, by a broad alley, are the tombs of *Arago*, the astronomer; *Rossini*, the composer (d. 1868); *Alfred de Musset*, the poet; the 2 *Viscontis*; *Delambre*, the astronomer; a figure of Order trampling down Anarchy adorns the monument erected by the National Assembly to Generals *Lecomte* and *Clément Thomas*, brutally murdered by the Communists at Montmartre, 18 March 1871. Near this is the tomb of *V. Cousin*, and a short way farther S.E. that of *Cuvier*. The places of the tombs of the most celebrated personages, not mentioned above, will be found on the accompanying Plan.

It is the custom in France for the relations and friends to visit the tombs continually, praying by them, and hanging up garlands of *immortelles*. On All Souls' day, 2 Nov., the cemetery is crowded.

When the Allies advanced on Paris in 1814, the heights of Père-la-Chaise were defended for some time against the Russians, who at the third attempt drove back the defenders and finally bivouacked in the cemetery.

In 1871 the insurgents of the Commune made here their last stand. From batteries erected here, they fired shells which set fire to many buildings in the city; but on the 28th May, the remnant of them, to the number of 300, were mowed down amongst the tombs by a body of 4000 Versaillais under General Vinoy. The reign of anarchy left here among other results 2 huge graves, in one of which 200 and in the other more than 700 corpses of Communists were piled together between layers of quicklime!

**Petits-Pères, Church of**, D 3, or Notre Dame des Victoires, near the Bank of France, a ch. of the Austin friars, begun 1656, and finished 1739, in the Franco-Italian style of that period. The interior, as usual, is ornamented with coloured marbles, carved woodwork, several pictures by Vanloo in the choir, statues, &c. The name was given to the community of barefooted Austin friars by Henri IV., on account of the diminutive stature of the two first



who were introduced to him. There is, in the 3rd chapel beyond the transept, a monument by Cotton, to the composer Lulli, who lived in the parish, and was buried here. The Communists committed many depredations in this ch., 1871.

**Philippe, St., B 2.** Parish ch. of the Faubourg St.-Honoré, at the commencement of the former Faubourg du Roule. Erected in 1784, with a Doric portico, the interior, consisting of a nave and two aisles, is in the Ionic style, with fluted columns of that order; the choir and high altar are handsome; on the vault of the latter is a large fresco of the Deposition, by *Chasseriau*. The Lady chapel behind is richly decorated with modern paintings of 12 subjects from the life of the Virgin, and her Coronation by the Saviour over the altar.

**Physicians.** See *Medical Men*.

**Picpus, Rue de, G 5,** near the Barrière du Trône. Here was formerly a celebrated convent of nuns or Dames Blanches: part of it is now occupied by those of the Sacré Cœur. Adjoining it is a private *Cemetery*, the burying-place of many noble families—Noailles, Gramont, Lamoignon, Lavoisier the chemist, Sombreuil, Comte de Montalembert (March 1870), and General Lafayette (died 1834), buried here by the side of his wife, a Noailles. Here also lie 1300 of the victims of the first revolution, beheaded on the Place du Trône.

**Pierrefonds Castle.** See *Compiègne*.

**Pimodan, Hôtel de, 17 Quai d'Anjou, E 4,** is a fine mansion, also called *de Lauzun*, of the time of Louis XIV., which contains splendid apartments, with gilt ceiling, and a very fine gallery.

**Place des Vosges (Royale), E 4.** Built on part of the site of the *Palais des Tournelles*. See *Tournelles*. Henri II. having been accidentally killed by Montgomeri at a tournament held in Rue St.-Antoine in 1559, his queen caused the palace to be pulled down: the present square was built on its site in the beginning of the 17th cent. It is a quadrangle of red-brick arcaded houses with high-pitched roofs; a garden, in the centre of which an equestrian statue of Louis XIII., by *Cortot*, the horse by *Dupaty*, set up under Charles X. During the reign of Louis XIII. it was the centre of fashion, at a later period of Members of the Parliament and Magistracy: it now presents a singularly dull aspect; it usually swarms with nursemaids and children. Cardinal Richelieu lived in No. 21; Marion Delorme in her day, and Victor Hugo in recent times, at No. 9. Under the Republic it was called *Place des Vosges*, in honour of that department, which was the first to send a contribution to the State. At the Restoration it resumed the old name. In 1848 it

was again called Place des Vosges, and in 1853 it resumed the former name. In 1872 it was again designated Place des Vosges.

**Poissy**, 17 m. W., a village and stat. on the Rouen Rly. 3973 Inhab. The king St. Louis was born here and baptized in the font of the *Church*, an interesting building principally of the 12th cent.; but parts of the nave were rebuilt in the 16th and 17th cents., and the S. front was badly restored 1825. It is surmounted by 2 octagon towers with spires. Under the W. towers is a *porch* of the 10th cent. The Thursday Cattle Market is suppressed. Here is a large *Prison*, and a villa of Meissonier the painter. Poissy is celebrated for the Conferences (Colloque de Poissy) held here in 1561, between the Calvinists, headed by Beza, and the Papal Legate, Ippolito d'Este, representing the Roman Catholics, to settle the religious disputes, in the presence of Charles IX. and Catherine de Médicis.

**Police.**—This is an extensive and complicated department. The Prefect of Police is under the authority of the Minister of the Interior, but is independent of the Prefect of the Seine, and has equal rank with him. The control over the police throughout the country (*Direction de la Sûreté Générale*) is also vested in him. The Préfecture de Police, near the Palais de Justice, was destroyed, 24 May 1871, by the Communists, and the chief office is temporarily in the adjoining *Caserne de la Cité* (open 9 to 4). Of the secret or political police, of course, nothing but its existence is known; its agents are said to be everywhere, of all ranks, and in all places. Of policemen, such as we understand them, there are now 4500, called *Gardiens de la Paix*, or *Sergents de Ville*, in imitation of the London police. The annual expense is 300,000*l.*, of which the Government pays one-half, the town the rest. These men are to be seen about the streets, in a blue uniform, a sword, a cap, and a silver ship and number on their coat-collar; they will generally be found civil and attentive when applied to for information, &c. There is a *Commissaire de Police* in each of the 80 quarters of Paris. The Bureau is marked by a red square lantern. Here complaints or inquiries as to lost articles, &c., should be made.

**Pompes Funèbres, Entreprise des** (Funeral Company); office at No. 10 in the Rue Alibert. Like many things in France, the business of undertaker at Paris is a monopoly in the hands of a company; there are branches in each *arrondissement*. There are 9 scales of charges for funerals, which are fixed by the municipal authorities, from 7184 fr. (287*l.*) to 18fr. 75c. (14*s.* 6*d.*), including the cost of the religious ceremony. Scarcely 25 or 30 in a year are above 120*l.*, and the middle classes usually consider 8*l.* a sufficient sacrifice to vanity. About two-thirds of the

funerals are conducted gratuitously, the deceased or their families not possessing the means of furnishing even the coffins: in these cases the Administration receives 5 fr. for each, from the Municipality. There are 550 people employed, 180 hearses, coaches, &c.; 6000 coffins are kept in store, and the annual receipts are near 80,000*l.* By a judicious regulation the dead must be, after medical examination, delivered to the servants of the *Pompes Funèbres* 24 hours after death, and in all ordinary cases are buried soon after that time.

**Ponts or Bridges** across the Seine. Of these there are 27 in Paris: 2 suspension, 4 with iron arches on stone piers, 1 wood, and the rest of stone.

*Pont de l'Alma*, A 3. A handsome stone bridge between the Champs-Élysées and the Quartier des Invalides: begun in 1854, and adorned with statues of soldiers who took part in the battle of the Alma. It cost £48,000. The Tramway crosses it.

*Pont de l'Archerêché*, D 4. A small bridge, built in 1828, connecting the Ile de la Cité with the S. bank.

*Pont d'Arcole*, D 4. Near the Hôtel de Ville. Was built in 1828 as a suspension bridge for foot-passengers, replaced 1855 by the present iron arch, 278 ft. span, 68 ft. wide. In 1830, when the troops were on one side and the insurgents on the other hesitating, a young man came forward and led the insurgents to the attack. He is reported to have said, "Suivez-moi, et si je meurs, souvenez-vous que je me nomme d'Arcole;" but as Napoléon performed a similar exploit, and as the young man was killed, and no one of that name was known in Paris, it is probable that he merely made some allusion to Arcole which was imperfectly heard. However, the bridge retains the name.

*Pont des Arts*, C 3. Opposite the Louvre and the Institute. An iron bridge of 9 arches for foot-passengers only, built in 1805. 510 ft. long.

*Pont d'Austerlitz*, E 5. Opposite the Jardin des Plantes. Built in 1807 of iron, rebuilt with stone arches in 1855.

*Pont de Bercy*, F 6. This replaces the suspension bridge formerly existing here, and is the highest but one up the river.

*Pont du Carrousel*, or *des Saints-Pères*, C 4. Opposite the Louvre. Of iron; built in 1834; 3 arches. At the extremities, 4 colossal stone statues by Petitot.

*Pont au Change*, D 4. Close to the Palais de Justice. Originally called Grand Pont (the Petit Pont being on the other side of the island) until 1141, when Louis VII. established the money-changers upon it. Originally of wood, it was often burnt or destroyed until a stone bridge was built in 1647. The sides were



covered with houses, like old London Bridge, until 1788 ; entirely rebuilt and widened in 1859. It forms the line of junction between the portions of the Boulevard de Sébastopol on the N. and the B. St.-Michel on the S. side of the river. Until the reign of Henri IV. this was the fashionable lounge of Paris.

*Pont de la Cité*, D 4. A new bridge connecting the islands. Built to replace an old wooden bridge.

*Pont de la Concorde*, D 3. A handsome stone bridge of 5 arches, erected by Perronnet in 1790, partly with stone from the Bastille. It connects the Palais du Corps Législatif with the Place de la Concorde. The statues which are now in front of the palace at Versailles formerly stood on the piers of this bridge, and were removed by Louis-Philippe. The view from this bridge is one of the best in Paris.

*Pont au Double*, D 4. A small bridge, erected in 1835, leading from the Parvis Notre-Dame to the S. side of the river. A coin called a *double* was formerly paid as toll.

*Pont de Grenelle*. The last bridge but one on descending the Seine, forming a communication between Passy and Auteuil on one side, and the large manufacturing suburb of Grenelle on the other. It is of 6 arches of wood, on stone piers, resting on a small island in the centre of the stream. It was erected in 1828. Lower down is an iron bridge (*Pont du Point du jour* or *d'Auteuil*), completed in 1866, over which the Chemin de Fer de Ceinture crosses the river, with an upper tier for foot-passengers, between Auteuil and Grenelle.

*Pont des Invalides*, B 3. A handsome stone bridge of 4 arches, leading from opposite the Invalides to the Champs-Élysées. Erected in 1854. There are statues of Victories on the central piers.

*Pont d'Iéna*, A 4. A handsome stone bridge, opposite the Champ de Mars, finished in 1813. There are 5 flat arches, and groups of statues at each end. When the allied armies occupied Paris in 1815, the Prussians made preparations to blow this bridge up, and were only deterred from doing so by the urgent remonstrances of the Duke of Wellington to Marshal Blücher (see 'Gurwood Despatches'), although the French attributed the design of destroying it to the Duke.

*Pont Marie*, E 4. An old stone bridge between the Ile St.-Louis and the N. bank, erected in 1629, and so called from the name of the builder. This was one of the bridges which were covered with



houses. It is now the oldest and most unaltered of the Paris bridges.

*Pont St.-Michel*, D 4. S. of the Ile de la Cité. A very handsome new bridge of 2 elliptic arches, rebuilt in 1857. There was an old stone bridge nearly in the same spot, which has been pulled down, and the present built to form part of the line of the Boulevards de Sébastopol and St.-Michel. In June 1848 the insurgents barricaded this bridge, and held it until the barricade was demolished by cannon.

*Pont National*, formerly *Napoléon III*. A rly. bridge for the Chemin de Fer de Ceinture, above the Pont de Bercy. It is double, giving passage to ordinary traffic as well as trains: just within the Fortifications.

*Pont-Neuf*, D 4. The longest and most important of the Paris bridges; begun in 1578 and finished in 1604 under Henri IV. This was the second bridge thrown over the Seine, and quite superseded both as a bridge and as a public resort the old Pont au Change. It consists of two parts, the middle portion being formed of the island, and is 252 yards long, 25 yards wide. The footway was lowered and the bridge almost rebuilt in 1853. The original statue of Henri IV., which stood on the island where the present one stands, was melted to make cannon in 1792. Under Louis XVIII. the statues of Napoléon from the Place Vendôme and from the column of Boulogne-sur-Mer, and of Desaix from the Place des Victoires, were melted down to form the present statue of Henri IV., by the sculptor Lemot.

*Pont Notre-Dame*, D 4. On the Ile de la Cité.

*Pont, Petit*, D 4, near the Hôtel-Dieu.

*Pont Royal*, C 3, 4. Close to the Tuileries. It has 5 arches, and is 140 yards long. The first bridge here was built in 1632. The existing one was erected from François Romain's plans in 1685, and is one of the few bridges which have not been rebuilt since 1846. On one of its piers is a scale to show the height of the river, the lowest point of which was reached in 1719, and was 80 ft. above the level of the sea. The current is strong just here; steamers to St.-Cloud start from below it. This is a good point of view.

*Pont de Solférino*, C 3. A handsome iron bridge of 3 low arches, opposite the middle of the Tuileries gardens, forming a very convenient communication with the Faubourg St.-Germain. It was

erected in 1859, is 157 yards long, and bears the names of the victories in the campaign of 1859.

*Pont de la Tournelle*, E 5. Between the Ile St.-Louis and the S. bank. A stone bridge, several times rebuilt since 1614, and enlarged under Louis-Philippe. It is named from a tower which stood near the Gate of St.-Bernard, erected by Philip Augustus.

**Population.** See *Introduction*.

**Port-Royal.** This celebrated abbey, founded by the Mère Angélique Arnauld and her friends, as an offshoot from Port-Royal-des-Champs near Chevreuse, in 1626, is now converted into the *Hôpital de la Maternité*, or Great Lying-in Hospital, D 5, at the S. end of Rue St.-Jacques, and near the Observatory. It contains 320 beds.

**Porte St.-Denis**, E 2. A triumphal arch on the Boulevard, erected 1672 (from an original design of Blondel), to celebrate the victories of Louis XIV., and then forming one of the gates of Paris, the walls of which ran along the present Boulevards. It is 76 ft. high; the principal arch 26 ft. wide, 45 ft. high. The bas-relief above the arch represents Louis XIV. crossing the Rhine. The sculptures with which this arch is adorned are good for the period. In July 1830 the insurgents occupied the top of this and the neighbouring Porte St.-Martin, and defied the efforts of the troops to dislodge them. The revolt of June 1848 began in this quarter.

**Porte St.-Martin**, E 3. A triumphal arch (57 ft. wide, and 57 ft. high), inferior in size and beauty to Porte St.-Denis, but like it, an original design, not copied from the antique (Bullant, architect); built 1675 to celebrate the victories of Louis XIV., who appears upon it as Hercules in a full-bottomed wig. The insurgents in 1830 established themselves on the top of this also, and for some time defied the soldiers. The insurgents in June 1848 obstinately defended some of the neighbouring houses, and some brutal acts of violence were committed here by the Communists, 25 May 1871.

**Post Office.** The *Poste aux Lettres* is in Rue Jean-Jacques Rousseau, D 3, and is one of the very few unsightly and inconvenient public buildings which Paris contains. There are 60 branch post-offices (open 8 A.M. to 8 P.M., Sundays and fête days until 5 P.M.), and 650 receiving-boxes in every part of the town. Letters will be in time for the evening mails at 5 P.M. at the district letter-

boxes, 5½ p.m. at the district offices, 6 p.m. at the General Post Office, and letters for England may be posted at the stat. of the Northern Rly. till 7 p.m. (There are two mails for England—one leaving at 7.30 p.m., and reaching London next morning, and parts of the country in the evening; the other, at 7 a.m., arrives in London in time to catch the evening country mail of the same day.) There are day mails to most parts of France and the Continent, for which post before 7 a.m. A single letter to Great Britain must not exceed ½ oz. in weight; postage within the Paris district, 7 distributions daily, under 15 grammes (the weight of 3 frs. in silver) prepaid, 15 c., otherwise 25 c., yellow stamp (*post-cards* in Paris, 10 c., in France 15 c.); France 25 c., blue; to England and Belgium 30 c., chestnut; to Italy and Germany 40 c., orange. Stamps can be obtained at any receiving-house, or at the tobacconists' shops.

The place where the letters directed to the General Post Office (*Poste Restante* open 7.30 a.m. to 8 p.m. daily, Sunday until 5 p.m.) are delivered is hot, dirty, crowded, and inconvenient; letters should if possible be addressed to some hotel or to the care of a friend or banker. Letters sent to the *Poste Restante* will be given out to any one who presents the passport of the person to whom they are directed; they are not usually delivered *without the passport*. They will be forwarded on, if the address be left with the clerk of the department. Address even an Englishman *M.* or *Mons.*—Esquire only confuses foreign post officials. Letters wrongly addressed or not claimed (*rebut*s) are kept at the *Bureau des Réclamations* for 4 months, and then opened and returned to the writers or destroyed. *Post-office orders* may now be sent from Paris to any part of England or Ireland at 20 c. per 10 frs.

**Pré-aux-Clercs**, a piece of ground in bygone days outside the Abbey of St.-Germain des Prés, C 3. In the 13th cent. the University and the Abbaye each claimed it, and the consequence was, that, like all debatable ground, it became the proverbial haunt of lawlessness, riot, and debauchery, and the scene of many duels and adventures; it is now entirely covered by houses.

**Pré Catelan.** See *Bois de Boulogne*, and *Concerts*.

**Président du Corps Législatif, Palais du,** B 3. A handsome building in the Renaissance style, in the Rue de l'Université (No. 128), adjoining the Palais du Corps Législatif on the N., facing the Seine.

**Prince Eugène.** See *Boulevard*, &c. Now *B. Voltaire*.

**Prisons.** The principal are—*La Conciergerie*, *Mazas*, *Nouveau Bicêtre*, *la Roquette* or *Dépôt des Condamnés*, *Maison Centrale des Jeunes Détenus*, opposite the latter; *Ste.-Pélagie*, *Madelonnettes*, *St.-Lazare*, *Dépôt de la Préfecture de Police*, and several *Military Prisons*. For permission to visit any of the prisons, application must be made to the *Préfet de Police*, but the permission is seldom granted to strangers without being backed by some official recommendation.

**Protestants.** The French Protestant clergy, as well as the Roman Catholic, are paid by and are under the control of the State; subject to this, the government of each community is under boards or vestries (*Consistoires*) elected by the respective congregations. For the principal Protestant churches at Paris, see *Churches*.

**Quais.** The Seine at Paris is not bordered by wharfs and warehouses, but has on each side a broad terrace or Quai, lined with houses and public buildings; in fact, from the Pont-Neuf downwards, is a succession of palaces, public buildings, or private mansions. Under Louis-Philippe and the Emperor Napoléon III., the *Quais* were widened and improved, and the walls rebuilt. Next to the Boulevards and the Champs-Élysées, the *Quais* are the finest and most striking features in the magnificence of modern Paris, and the visitor cannot do better than walk or drive along them. In front and below the *Quais* are, in some parts, wharfs or landing-places for goods, called *Ports*; but the Seine is so shallow that the traffic on it is comparatively small, especially since the extension of railways.

The principal on the N. side (rt. bank) of the river are :—

*Quais de Bercy* and *de la Râpée*, E. of the Pont d'*Austerlitz*; *Quai Henri IV.*, *des Célestins*, *de l'Hôtel de Ville*, *de Gèvres*.

*Quai de la Mégisserie*, extending from the Pont au Change to the Pont-Neuf, chiefly tenanted by seed-merchants and nurserymen. This is the most ancient on the N. side, and existed in 1369.

*Quais du Louvre* and *des Tuileries*, from the Pont-Neuf to the Place de la Concorde.

*Quai de la Conférence*, from the Pont de la Concorde to the Pont de l'Alma; and

*Quai de Billy*, from the latter to the *Quai de Passy*, which extends from the Pont d'Iéna to that of Grenelle, and is continued by the *Quai d'Auteuil*.

On the S. side (l. bank) of the Seine :—

*Quai de la Gare*, from the Pont National to the Pont de Bercy, and continued by the *Quais d'Austerlitz*, *St. Bernard*, *de la Tournelle*, *Montebello*, *St. Michel*.

*Quai des Augustins*, from the Hôtel-Dieu to the Pont-Neuf; chiefly occupied by booksellers. This is the most ancient, and existed in 1312.



*Quai Conti.* From Pont-Neuf to the Pont des Arts. In a garret, on the 5th floor of the house No. 5 on the quai, at the corner of the Rue de Nevers, Napoléon Bonaparte lived in 1785.

*Quai Voltaire*, from here to the Pont Royal; on it is the house where Voltaire lived, at the corner of the Rue de Beaune. This quay is also tenanted by booksellers and dealers in articles of vertu.

*Quai d'Orsay.* This is the largest, over 3000 yds., and extends to the Champ de Mars.

There are smaller quays on the islands, the construction of which is due to Louis XIII., XIV., and Napoleon I. On the Ile de la Cité are:—The *Quai de la Cité*, the Flower Market; at the house No. 9 on the quay is an inscription stating that Abélard and Héloïse lived in a house on that site about 1118; the *Quai des Orfèvres*, occupied by silversmiths' shops; the *Quai de l'Horloge*, by opticians; the *Quai de l'Archerêché*; and on the Island St.-Louis the *Quais Bourbon, d'Anjou, d'Orléans, and Bethune*; the two latter principally inhabited by wholesale wine-merchants.

*Quinze-Vingts*, F 5, a hospital for the blind, Rue de Charenton, in the Faubourg St.-Antoine. Poor blind people with their families are maintained here, to the number of 300; and there are 4 times as many out-door blind pensioners. The original hospital of Quinze-Vingts was established by St.-Louis for 15 × 20 blind persons, and stood between the Palais Royal and the present Louvre. It was removed to its present site in 1780.

**Railway Stations in Paris** cover an immense extent of ground, and are very magnificent, far more so than those in London. Seven companies have in all 9 stations or Termini in Paris:—

1. *Chemin de Fer de l'Ouest*, 2 termini, A, *Ligne de Normandie* (Rouen, Caen, Dieppe, Cherbourg, &c.), and also for the *Versailles* line (*Rive droite*), the *St.-Germain* line, and the *Chemin de fer de Ceinture*. Stat., in the Rue St.-Lazare, and Rue d'Amsterdam, C 2: rather more than a mile from the Louvre. The smallest and least ornamental of the great stations. Omnibus lines X. and B. will be serviceable to the traveller to reach this station. B, *Ligne de Bretagne* (Chartres, Nantes, and Rennes, Lorient, Brest, &c.), and *Versailles (Rive gauche)*. Stat. on Boulevard Mont-Parnasse, in the Faubourg St.-Germain, C 5: 1½ m. from the Louvre. A large stat. raised above the level of the ground. Omnibus line O. and tramway No. 9 may be used.

2. *Chemin de Fer du Nord*—To Boulogne, Calais, Brussels, Cologne, Northern and Central Germany generally, and to St.-Denis. Stat., Place Roubaix, E 2: nearly 1¾ m. from the Louvre. The stat. covers about 10 acres. It is a magnificent edifice; the finest of all. Omnibus lines K., V., AC., and AH.

3. *Chemin de Fer de l'Est*—To *Strasbourg, Nancy, Mayence, Frankfurt*, and *Central and Southern Germany*. Stat., Place de Strasbourg, at the end of the Boulevard de Sébastopol, E 2 :  $1\frac{1}{2}$  m. from the Louvre. One of the handsomest and best constructed stations in Paris; the sheds and buildings cover 7 acres, and the whole stat. includes 40. The departure shed, 400 ft. long, is very handsome, and the effect from the front looking down the Boulevard de Sébastopol is magnificent. Omnibus lines B., K., L., AG., and AH.

4. *Chemin de Fer de Vincennes*—To *Vincennes*. Stat., Place de la Bastille, E 4 :  $1\frac{1}{2}$  m. from the Louvre. A short line which will be continued. Omnibuses from all parts pass this station.

5. *Chemin de Fer de Paris à Lyon et à la Méditerranée*—To *Lyons, Besançon, Nîmes, Marseille, Le Puy, Nice, Geneva, Switzerland* generally, *Chambéry*, and *Italy, &c.* Stat., on the Boulevard Mazas, F 5 :  $2\frac{1}{4}$  m. from the Louvre. The buildings are large and handsome, and, being raised on an artificial platform above the level of the ground, some of the terraces round it afford good views over this part of Paris. This stat. is scarcely worthy, when compared to the others, of the immense traffic on, and extent of, the railways diverging from it. Omnibus line S.

6. *Chemin de Fer d'Orléans*—To *Orléans, Nantes, Bordeaux*, and *Bayonne*, and to *Corbeil*. Stat., Quai d'Austerlitz, beyond the Jardin des Plantes, E 5 :  $2\frac{1}{4}$  m. from the Louvre : a large building without much ornament. Omnibus lines G., P., and T.

7. To *Sceaux* and *Orsay*. Stat., Boulevard St.-Jacques, formerly *Barrière d'Enfer*, C 6 : 2 m. from the Louvre. A short Rly. on a peculiar system. (See *Sceaux*.) Omnibus line AG., and tramway No. 9.

8. *Chemin de Fer de Ceinture*. This railway, completed in 1867, encircles Paris and connects all the other Rlys. : 33 kil. = 21 m. in circuit, partly above and partly below ground. The trains start from the terminus in the *Rue St.-Lazare* and stop at 27 stats. : time in making the entire circuit about 2 hrs. : fare 1 fr. Sundays, less week-days : trains every  $\frac{1}{2}$  hr. It crosses the Seine at Bercy and Auteuil, by a fine double viaduct : for carriages and pedestrians below ; above for tram, close to the Point-du-Jour Stat. The visitor will do well to make the round, as it affords an excellent opportunity of getting a general survey of Paris.

N.B.—In calculating the time required to reach a Paris Rly. Station, it must be borne in mind that 6 m. an hour is the utmost that can be expected from a Paris cab ; and that with luggage you must be at the stat. 20 min., and without luggage 5 min. before the train starts. By an excellent rule, the cabman must be paid before he reaches the stat.

Restaurant. See *Dining* (Part II.).

Redemption, Ch. of the, D 2. A modern and unsightly Lutheran ch. in the Rue Chauchat, off the Rue de Provence and Rue Lepelletier.

Rivoli, Rue de, C 3, D 3. Perhaps the finest street in the world, although the style of architecture is tame, extending from the Place de la Concorde eastward beyond the H. de Ville, 2 m. It was commenced by Napoléon I., and carried by him from the Place de la Concorde to a little beyond the Tuileries Palace. The part between the Rue Castiglione and the Place de la Concorde occupies the site of what once formed the gardens of a convent of the Feuillants and of noblemen's houses; the part from Rue Castiglione to the Tuileries is on the site of the *Manège*, or stable-yard and riding-school, of the palace. In the *Manège* the Convention or Revolutionary Parliament sat. The Emp. Napoléon III. continued the street by cutting through the thickest masses of houses from the Place du Palais Royal to the H. de Ville, whence it has been continued to the Rue St.-Antoine. The visitor cannot do better than drive down this magnificent street. Starting from the Place de la Concorde, he will have on rt. the Tuileries gardens; l. the *Rue St.-Florentin*, the *Hôtel Talleyrand*, the site of the *Ministère des Finances* (Treasury), one of the largest of the great public offices in Paris, destroyed by the Commune, May 23rd, 1871—they saturated all the woodwork with petroleum, and checked all attempts to save the documents and library. (This department of the Government is permanently removed to the Louvre, and the ground is divided into lots for building purposes.) l. *Rue Castiglione*, *Meurice's*, *Windsor*, and *Brighton Hotels*, and *Galignani's Library*; l. Rue du 29 Juillet; rt. the Tuileries and the range of buildings connecting it with the Louvre; l. Place Rivoli, with a bronze equestrian statue of *Jeanne d'Arc*, by Fremiet, erected 1872; poor in design and execution: Passage Delorme, and farther on Rue de l'Échelle, the Rue de Richelieu, and Théâtre Français: the Palais Royal is seen through the wide Place of the same name, and opposite to it, rt., the beautiful Pavillon de Richelieu, forming the central entrance on the N. to the Place du Carrousel; l. H. du Louvre; rt. Louvre Palace; l. Prot. ch. of the Oratoire; rt. Place, Mairie, Ch. of St.-Germain-l'Auxerrois, and Colonnade du Louvre; rt. Rue des Fossés St.-Germain,—here stood the H. de Ponthieu, where it is said that Admiral Coligny was assassinated during the Massacre of St. Bartholomew. There is nothing very remarkable between this and l. the magnificent Boulevard de Sébastopol; rt. Gardens and Tour St.-Jacques de la Boucherie, now displayed to view in the centre of a wonderful clearance. The whole of this open space was covered by lofty houses



and narrow streets, as thick as the thickest remaining part of old Paris. A little farther on is rt. the H. de Ville, in ruins, beyond which are 2 vast barracks built in 1853, with a view of overawing any insurgents who might collect at the H. de Ville, which has hitherto been the centre of every revolutionary movement; the ch. of St.-Gervais; and the handsome modern Mairie of the 4th Arrondissement. The Rue de Rivoli beyond this merges into the *Rue St.-Antoine* near the Caserne Napoléon and the Ch. of St.-Gervais on rt.

**Roch, St., C 3**, in the Rue St.-Honoré, a large but ugly ch., only interesting as showing the transition from the style of Louis XIV. to that of Louis XV. The chapels contain much painting and sculpture of the last century, by Coustou, Coysevox, &c. The paintings most worthy of notice are, the Triumph of Mardoche, by *Jouvenet*; a Crucifixion, by *Abel de Pujol*; a Votive Offering to the Virgin, by *Schnetz*, &c. Corneille, who died in the neighbouring Rue d'Argenteuil, Descartes, and the Abbé de l'Épée, were buried here. Here also are monuments to Mignard, Le Nôtre, Card. Dubois, Maréchaux Lesdiguières and D'Asfeld. This is one of the most fashionable churches in Paris, and the music and preaching during Lent are very good. The mob crowded on to the steps of this ch. to see Marie Antoinette led to execution, and it was opposite this ch. that General Bonaparte first came into notice by unhesitatingly firing on the Sections who had risen against the Convention and had posted themselves on the steps of St.-Roch (July 1795); the shot-marks long remained on the walls.

**Rochechouart, Barrière**, now **Place de, D 1**, at the extremity of the street of the same name leading to Montmartre. Here the insurgents in June 1848 built a regular fort of barricades, and defended themselves with desperation.

**Roquette, Rue de la, F 4, Prison de la.** This street runs from the Place de la Bastille and Boulevard Voltaire to Père-la-Chaise. At the farther end are two large prisons (*des Jeunes Détenus*) for juvenile offenders, and (*Prison des Condamnés*, or Nouveau Bicêtre) for condemned criminals. In the outer courtyard of the last, a marble tablet records that on the 24th May, 1871, Archbishop Darboy and 5 priests, imprisoned as hostages, were brutally shot by order of one Ferré, Préfet de Police of the Republican Commune. The Archbishop's last words were forgiveness to his assassins. On the 26th and following day of this second Reign of Terror, 37 other prisoners were murdered in cold blood. On the 27th May, 66 gendarmes were indiscriminately slaughtered by the mob of National Guards or condemned convicts released by Ferré for the purpose of acting as executioners.

In the open space in front, capital punishments by the guillotine take place, usually from 4 to 6 A.M.



**Rueil.** A village on the old carriage-road from Paris to St.-Germain, about a quarter of a mile from the stat. of the same name on the rly. The Empress Josephine, and Queen Hortense, the mother of the late Emperor, who died at la Malmaison close by, are buried in the parish ch., where a monument has been erected to their memories. There is a large infantry barrack at Rueil.

**Sacrement, St., or St.-Denis du Marais, E 4.** A modern Italian ch. built 1828. It contains many sculptures and paintings; one a Dead Christ by E. Delacroix.

**Saint-Aignan, Hôtel, E 3, Rue du Temple, 71.** One of the old aristocratic hotels, built by Pierre Lemuet in the 17th cent.; the gateway and court surrounded by Corinthian pilasters remain. This was the residence of the Duc d'Avaux, and afterwards of the Duc de St.-Aignan under Louis XIV.

\*\*\***Sainte-Chapelle, D 4.** In the courtyard of the Palais de Justice, Boulevard du Palais.

Open daily 11 to 4 except Sunday, but  $\frac{1}{2}$  fr. will procure admission at any time.

This is perhaps the finest specimen on a small scale of the best style of Gothic architecture in France. It was raised by the architect Pierre de Montereau 1242 or 1245-48, to contain the thorns of Our Lord's Crown and a fragment of the true cross, which were purchased by St.-Louis from the Emperor Baldwin, and conveyed hither through the streets of Paris by the king barefoot. The relics and reliquaries are said to have cost 2,000,000 fr. and the building 800,000 fr.; the endowment was on an extensive scale. After 1791 the building was used first as a club, then as a corn-store, and was for many years filled with papers and records of the law courts. In 1837, Louis-Philippe determined to repair and restore this monument, and intrusted the work to M. Duban, then to M. Viollet-le-Duc and the late M. Lassus; latterly Lassus alone had the direction of the restorations. The repairs and restorations have cost 2,000,000 fr. This chapel escaped, as by a miracle, from the conflagration caused by the Commune in 1871, when all was burning around, and is quite uninjured.

This beautiful building, which, by the noble simplicity of its design, the majesty of its tall windows, and the perfection of its detail, ranks as one of the most perfect examples of the Gothic style in its perfection, was finished in the short space of 5 years! It is in two stories, corresponding in level with the floors of the ancient palace, so that the lower chapel or crypt was for the servants, and the upper, on a level with the royal apartments, for the royal family. The dimensions of the upper chapel are internally 108 ft. long,

35 ft. wide, 67 ft. high, height of spire from ground 140 ft. The exterior, though fine, does not give an idea of the magnificence of the interior, and the effect is much injured by the modern buildings around it. The spire has been rebuilt, and is a copy of that which was placed on the chapel in the 15th cent. The W. end, the balustrade and turrets, were altered to what we now see them in the reign of Charles VIII. There is a porch in two stories and a rose-window at the W. end, and there was formerly a flight of 42 steps leading to the upper chapel. The lower one, or crypt, is a curious specimen of Gothic, with internal flying buttresses to support the vault, and is now gorgeously decorated. The floor is covered with tombstones, chiefly of its canons. Boileau, although he had severely satirised the canons of the Sainte-Chapelle in his 'Lutrin,' was buried here until his remains were removed to St.-Germain des Prés. The ascent to the upper chapel is by a narrow corkscrew staircase in one of the turrets, the effect on emerging from which into the gorgeous interior is striking. The chapel consists of a lofty nave with an apse at the E. end: 4 wide windows on each side, and 7 narrower ones surrounding the apse, occupy the place of walls, and seem to carry the vault, the buttresses outside, which alone support it, being concealed by the beautifully painted glass. The whole of the walls and the roof are covered with paintings and gilding. The statues of the twelve apostles affixed to the pillars are admirable specimens of the 13th cent. The 4th, 5th, and 6th on the N., and the 3rd, 4th, and 5th on the S., are original; the others have been restored or replaced. The high altar and reliquary behind it are new, but are copies of the ancient ones. On each side of the nave is a recess which was occupied by the King and Queen, and on the S. a small square hole may be remarked communicating with a room from which Louis XI. used to hear mass without fear of assassination. The rose-window of the W. end is of the time of Charles VII.; the others are of the 13th cent., chefs-d'œuvre of design and of colour. They had suffered greatly during the Revolution, but have been well restored. Seven windows of the nave and four of the apse are filled with Old Testament histories, three of the apse with New Testament ones, and the S.W. window of the nave is especially curious as representing the translation of the relics by St. Louis to Paris. The small subjects of the martyrdoms of saints beneath the windows and on the W. wall are poor specimens as works of art; the valuable relics formerly preserved here have been removed to the sacristy of Notre-Dame. Service is only performed here once a year, on the occasion of the opening of the Courts of Law in November after the recess.

**\*\*Saint-Cloud, 7 m.** (named from St. Clodvald, grandson of Clovis).

A stat. on the Versailles Rly., rive droite. Omn. on *tramway* from the P. du Louvre & P. de la Concorde to extremity of the park at Sèvres, and to the bridge opposite the Palace. Rly. to Anteuil every  $\frac{1}{4}$  hr. and then *omn.* *Steamer* in summer from the Pont Royal in about 1 hr. Omn. is the best, except on fête days, when the Versailles Rly. will be preferable. St. Cloud Rly. Stat. is at Montretout.

The Palace, originally a country seat of the Bishops of Paris, then of Francis I., afterwards of an Italian banker named Gondi, was largely added to and the gardens laid out under Louis XIV. for his brother Gaston Duke of Orleans. It was subsequently bought by Louis XVI. for Marie-Antoinette. Here Henri III. was stabbed by the monk Jacques Clément; and Henrietta of Orleans, daughter of Charles I. of England, died, not without suspicion of poison. After Napoléon's return from Egypt, here took place (18 Brumaire) the memorable expulsion by Gen. Bonaparte, or rather by his brother Lucien, of the Council of 500, who met in the Orangerie, followed by the installation of Napoléon as First Consul. St.-Cloud was always his favourite residence. In 1814 the palace was occupied by Prince Schwartzemberg and the Allies, and in 1815 the capitulation of Paris was signed here. Louis XVIII. repaired the palace and laid out the garden called *Trocadéro*, from a victory gained by the French in Spain in 1823. Here Charles X. signed the Ordonnances which led to his deposition and flight on 30 July 1830. Louis-Philippe spent part of his summers at St.-Cloud, and repaired and beautified the palace and gardens; and Queen Victoria lodged here in Aug. 1855. Under Napoléon III. it was the favourite summer residence of the Imperial Court; but was destroyed October 1870, by French shells from Mont Valérien, to prevent the Prussians obtaining shelter within it, and is now a ruin. The town was burnt by the Prussians just before the armistice, 1871. Scarce a house escaped shot or shell, yet the ch. stood unharmed.

The *view* from the terrace in front of the Château is very fine.

The *Parc Réservé* is near the Château, and besides gardens laid out in the style of Louis XIV., with statues, pieces of water, &c., has a large wilder portion, into which the Emperor Napoléon III. introduced fallow-deer from England.

The attractions of St.-Cloud centre in the *Parc Public*, containing near 1000 acres, reaching from the Seine up to the heights of the table-land above, planted with trees, and laid out in walks and avenues, some broad and straight, others narrow and shady. There are many points commanding fine views; the best is from the site



of the *Lanterne de Diogène*. The eye takes in hence a large part of Paris, the windings of the Seine, backed by Montmartre. In front of the palace are two fine artificial *cascades*, the water falling over steps into a basin below, the sides adorned with statues, &c. Near this, on the l., is a basin, surrounded by trees, with a very high jet d'eau in the centre, and on certain days, usually every other Sunday in summer, the fountains and cascades play as at Versailles, though on a much smaller scale. The park contains fine avenues, shady glades, &c., and possesses an advantage over Versailles and St.-Germain in the irregularity of the ground. The Fête de St.-Cloud attracts vast crowds, especially on the Sundays. It continues for three weeks from Sept. 7, and is a sort of Greenwich fair.

**St.-George, Place, C 1**, in the Rue Notre-Dame de Lorette, a handsome square of private houses, with a pretty fountain in the centre. M. Thiers's town residence is here; after having been destroyed by the Communists, it was rebuilt at public expense.

**Saint-Paul, Hôtel.** A large palace, which with its gardens occupied the space between the Rue St.-Antoine, Canal St.-Martin, the river, and the Rue St.-Paul, or nearly so. It was built by Charles V. about the year 1364, and was not fortified, but was a magnificent open palace, with entrance towards the river, large kitchen gardens and orchards, a menagerie, &c. Charles VII. abandoned it for the neighbouring Palais des Tournelles, and it was gradually sold between 1519 and 1551. The present Rues de Beautreillis, des Lions, de la Cerisaie, derive their names from parts of the old garden and menagerie. No trace is left of the original building, but some remains of mansions of the 16th cent. are to be seen in the Rue St.-Paul. See *Hôtel de Sens*.

**Le Salon**, or *Paris Exhibition*. See *Industrie, Palais de*.

**Salpêtrière Hospital, E 6**, for aged women, on the Boulevard de l'Hôpital, near the Pont d'Austerlitz. Shown for a small fee. The largest hospital in Paris, for old and infirm females and lunatics, extending over 65 acres, and containing 5300 beds; there are 4682 windows, and the roofs cover nearly 14 acres. It was founded under Louis XIV., and opened about 1660. The ch. was built in 1670, and will hold 4000 people. To be admitted, a woman must have inhabited Paris 2 years, and be either hopelessly invalid, or upwards of 70 years old. About one-third of the patients are insane; those who are capable of work are employed in making sacks, or in washing. There is a huge laundry, where all the washing of this institution, the Hôtel-Dieu, and other



hospitals, is done. The house-linen for the hospitals of Paris is also made and repaired here.

**Saveie**, Hôtel de la Duchesse de, C 4, 8 Rue Garancière. This hotel was built in the 18th cent. by J. Desbrosses.

**Sceaux**, 7 m.

Stat. of the Sceaux Rly. Terminus Boul. St.-Jacques. Omn. from 30 Rue Dauphine.

A prettily situated village of 2578 Inh., S. of Paris, now only celebrated for its fêtes and balls. Colbert built a magnificent mansion here in 1670, but the house has been pulled down, and what remains of the gardens (*Parc*) now serves for a place of public amusement. The rly. was constructed to try a system of rails and wheels working on sharp curves, which, as far as pace goes, does not appear successful. Voltaire was born at Châtenay, 1½ m. S. of Sceaux, in 1694.

**Schools.** See *Lycées* and *Écoles*.

**Seedsmen, Nurserymen, &c.** The principal sellers of flower and garden seeds, for which Paris is so celebrated, have their warehouses on the Quai de la Mégisserie; the best is that of Messrs. Vilmorin-Andrieux and Co., renowned for their flower and kitchen-garden seeds and nurseries; they live at No. 4 on this Quai; their gardens are at 115 Rue de Reuilly, and at Verrières near Paris. A great proportion of the garden-seeds used in England are grown in France. Messrs. Vilmorin, in whom every confidence can be placed, will forward seeds of the best quality, true to names, to England, America, and the Colonies.

**Seminaries.** Young men intended for the priesthood in France are educated in special schools called *seminaries*; the principal seminary in Paris is that of *St.-Sulpice*, close to the ch. of that name; it is under the direction of the Archbishop of Paris, and contains upwards of 200 pupils. Some of the religious houses have also seminaries attached to them.

**Senate.** See *Luxembourg* and *Versailles*. **Sens**, Hôtel de. See *Hôtel de Sens*.

**Serres de Paris.** 137 Avenue d'Eylau, near the Bois de Boulogne. All the plants required for the squares and gardens of Paris are reared here. Apply for admission to the head gardener. See *Jardin Fleuriste* under *Passy*.

**Séverin, St.**, D 4. In the narrow Place St.-Séverin, opening out of the bottom on rt. of the Rue St.-Jacques. One of the finest of the Gothic churches of Paris, consisting of central nave and 2 aisles

and ranges of chapels on either side. It was commenced as early as 1489 on the site of a more ancient edifice of the 11th cent. The 3 first bays of the nave, with round stumpy columns, are of the 14th cent., the rest of the 15th. The exterior is not remarkable. The present W. portal, which dates from the 13th cent., was formerly that of the ch. of *St.-Pierre aux Bœufs* in the Cité, and was brought hither stone by stone, and rebuilt, when that ch. was pulled down in 1837. The pointed arches of the nave are surmounted by a double row of elegant Gothic windows, the uppermost containing much coloured glass of the 15th and 16th cents. The chapels on each side have been painted by modern artists of the French school; the most remarkable being the Preaching of the Baptist, by *Flandrin*, in the 1st on rt.; the Magdalene, by the same artist, in the 7th; *Ste.-Geneviève*, in the 8th, by *Hesse*; and in the 4th several scenes from the history of St. Peter and St. Andrew by *Schnetz*. There is a good marble group of the Dead Christ in the Lady Chapel. The piers of the ambulatory behind the choir, and the groining of its vaults, are worthy of notice. In the time of Henri IV. there were paintings on a gold ground above the arches of the nave and choir. In 1684 Madlle. de Montpensier disfigured the choir by the introduction of coloured marbles and round arches.

### Sèvres, 6 m.

Stats. on the Versailles *Rly.*, rive gauche and rive droite, both distant from the manufactory. The Versailles *Omn.* on tramway from the Louvre the most expeditious and economical; every hour. *Steamers* from the Pont Royal to the Pont de Sèvres in summer.

A prettily situated village on the Seine, where the hills close on each side; it is chiefly celebrated for its *Porcelain Manufactory*, supported by the Government at considerable expense. It was established by Louis XV. in 1770, up to which time the manufacture was exclusively of translucent china (*pâte tendre*). Afterwards kaolin, the principal material of which the *pâte dure*, or opaque porcelain, is made, was discovered in France, and since that time, until very lately, articles in *pâte dure* alone have been manufactured. The unrivalled productions of Sèvres owe much of their value to the exquisite manner in which they are painted.

The manufactory was 1878 removed to a new building near the Bridge of Sèvres, at the entrance to the Park of St.-Cloud, partly destroyed during the war of 1871.

The establishment consists of—1. The *show-rooms* (*magasins*) open every day. Here are exhibited for sale many of the most splendid productions of the manufactory—tea services, plates, vases, painting on porcelain, &c. 2. The *Musée Céramique*, a fine collection

of pottery and porcelain of all ages and countries. The connoisseur will find the fabrics of France, Palissy ware, Rouen, Oirons (or Henri II. ware) well represented. But the collections of Moorish, Spanish, Sicilian, and Dresden china are very good. This Museum was founded by Alexr. Brongniart 1817, and is open daily 11 to 4.

3. The *workshops (ateliers)* are shown Tuesday and Friday on application to the Directeur, in writing, but there is not much difficulty in obtaining access without an order. Since 1830 manufactories of painted glass and of mosaics have been added to the establishment.

**Sewers.** The system of sewerage at Paris was formerly very imperfect, as the odours in nearly every staircase soon informed the visitor; but in 1854 Pujet sketched out the splendid system of sewers now existing, which was carried out under the direction of M. Haussmann. In 1870 the main drains, which are rather subterranean canals than drains, had reached the enormous extent of 350 miles. They may be visited once a month. For permission to view apply to the Directeur des Eaux et des Egouts, at the Préfecture de la Seine. Apart from this general system have been made two subterranean watercourses, parallel to each bank of the Seine and beneath the Quays, to convey the sewage to a point of discharge into the river 7 miles below the city: by that on the S. side the river Bièvre, polluted by the numerous manufactories on its banks, is made to discharge its fetid contents into the Lower Seine. To complete the system of main drainage involves upwards of 250 miles of additional drains, at a cost of 2 millions sterling.

**Societies, Literary and Scientific.** The most important of all the learned Societies of France is the *Institut* (See *Institut, Palais de l'*), which possesses the Mazarin palace on the Quai opposite the Louvre, and on the S. side of the Seine.

Besides the Institut, there are many other learned Societies more or less assisted by the State, such as

*Académie de Médecine*, Rue des Saints-Pères. A government institution of 100 members, divided into 11 sections: Anatomy and Physiology, Pathology, &c. Several subordinate societies, *Société Anatomique*, at the École Pratique, opposite the École de Médecine; *Société Médicale d'Émulation*, at the École de Médecine; *Société de Pharmacie*, Rue de l'Arbalète, &c.

*Société d'Archéologie*, 44 Rue Bonaparte, C 4.

*Société Centrale d'Agriculture*, 3 Rue de l'Abbaye, meets every Wednesday.

*Société Ethnologique*, No. 6 Rue Monsigny. Meetings on the 4th Friday of each month.

*Société de Géographie*, 23 Rue de l'Université, B 3. Similar to our Royal Geographical Society.

*Société Géologique*, 24 Rue de Fleurus, near the Luxembourg Garden. Meetings on the 1st and 3rd Mondays in each month from October to July.

*Société d'Horticulture*, 12 Rue Taranne.

*Société Philotechnique*, dating from 1795. 148 Galerie Valois, Palais Royal, D 3. Comprises literature, science, and the fine arts ; it holds a public meeting every six months at the Hôtel de Ville.

*Freemasons*. Grand Orient Lodge, 35 Rue de Grenelle St.-Honoré, D 3.

**Sorbonne**, D 5. Near Hôtel Cluny. This institution was founded in the 13th cent., by Robert de Sorbonne, chaplain to K. Louis IX., for 16 poor students in theology, and a professor. It gradually acquired fame as a school of theology and canon-law, and its disputations and decisions on theological points acquired immense celebrity, and to a great extent ruled the Gallican Church. The existing edifice was begun by Cardinal Richelieu in the style of his time, and has been largely added to since 1853. It is now the seat of 3 of the 5 Faculties of the Academy of Paris, Theology, Sciences, and Letters ; the building contains large lecture-rooms, collections of instruments, examination halls, a library of 100,000 volumes, and a good museum of natural history, &c. Lectures are delivered here on every branch of knowledge in science, literature, &c. ; they are all public, a list of which during the academic season may be purchased at the porter's.

The church (open week days 6 to 9 A.M. and 1 to 3 P.M., on Sundays all day) of the Sorbonne is a pleasing composition, Palladian in style and simple, designed by Le Mercier, 1629 ; the only thing in it worthy of notice is the *\*tomb of Cardinal Richelieu*, in a recess on the rt., a chef-d'œuvre of Girardon from the designs of Lebrun ; on it is the recumbent statue of the cardinal, sustained by Religion, the weeping angels being portraits of his nieces. The head of the cardinal, severed from his body at the Revolution, was reunited to it 1861, after 72 years of separation !

**Sourds-Muets, Institution Nationale des** (*Deaf and Dumb School*),

Shown on Saturday 2 to 5 by ticket obtained from M. le Directeur.



Rue St.-Jacques, 256, D 5. Founded by the celebrated Abbé de l'Épée, who first succeeded in teaching the deaf and dumb, and continued under the Abbé Sicard. There are about 200 pupils, male and female; about half are received gratuitously, the others pay about 40*l.* a-year. They are taught different trades. *Open* Saturday 2 to 4, by order, which may be obtained at the Institution.

**Square**, our English designation of open spaces, has been applied in Paris to the ornamental gardens, so extensively introduced of late in Paris, the most remarkable being the *Square du Temple*, near the *Marché du Temple*; the *Square des Arts et Métiers*, in the Rue St. Martin; the *Square St.-Jacques*; the *Square Louvois*; the *Square des Innocents*; the *Square Montholon*, with a small lake and fountain over rockwork in the Rue de Lafayette, &c. &c.

**Statues.** These are for the most part described in their respective localities. The principal are—

The bronze equestrian statue of *Henri IV.*, on the Pont Neuf; the bronze statue of *Louis XIV.*, in the Place des Victoires; the white marble statue of *Louis XIII.*, in the Place des Vosges (Place Royale); statue of *Marshal Ney*, near the Luxembourg; bronze statue of *Bichat* in the courtyard of the École de Médecine; bronze statue of *Larrey*, in the courtyard of Val de Grâce; statue of *Voltaire*, in the Rue Monge; statue of *Molière*, in the Rue de Richelieu; and statue of *Jeanne d'Arc*, in the Place de Rivoli.

**Steamboats.** (*Bateaux-omnibus*, or *mouches*.) Up and down the Seine, several times an hour, along the quays within the city, stopping at either bank, 3 lines. (1) From the *Pont National* (rt. bank) to *Point du Jour* (*Auteuil*) every 10 min. from 8 A.M.; 15 c. week days, 25 c. Sund. (2) During summer season only. From the *Pont Royal* to *Sèvres*, *St.-Cloud*, and *Suresnes* at the hours from 9 A.M. till 7 P.M.; 60 c. week-days, 1 fr. Sund. (3) From the *Pont National* to *Charenton*, 15 c.; Sund. 20 c. In summer from the Pont Royal down the river to *St.-Cloud* is a pleasant excursion, 1½ hr. down, return in 2¾ hrs.

**Sully, Hôtel de** (or *Hôtel de Béthune*), 143 Rue St.-Antoine, built for Sully by Ducerceau. The façades of the square courtyard are richly ornamented.

\***Sulpice, St.**, C 5, near the Luxembourg. A grand and handsome Italian ch., begun in 1646, finished in 1721, under a series of architects. Servandoni designed the W. façade, which was finished by Chalgrin. The front, consisting of a portico supported by fluted Doric columns below, surmounted by an Ionic one above, is surmounted by 2 towers, 231 ft.—9 ft. higher than those of Notre-Dame. (Door for ascent, in the N. tower, Rue St.-Sulpice, 20 c.) The interior, on the plan of a Gothic cathedral, though

all the details are classical, is grand and well proportioned, 460 ft. long, 109 ft. high. The fine shells (*Tridacna gigas*) which contain holy water were presented to Francis I. by the Republic of Venice. The font is of early Renaissance. The organ is finely carved. The chapel of the Virgin is magnificently decorated with marbles, gilding, and painting—the painting by Vanloo. The statue of the Virgin by Pigalle is somewhat theatrically lighted, but the effect is good. An Assumption in the interior of the dome was painted by Lemoine; the 2 frescoes of S. Roch in the 2nd chapel on rt. are by Abel de Pujol; of St. Maurice in the 3rd by Vinchon, and those of St. François de Sales in the 2nd on l. by Hesse. The mausoleum of Lenglet, curé of the parish, in the 5th chapel on the S., by Sloodtz, is good. Some modern painting has not added to the beauty of the church. On the floor is a meridian line terminated by a marble obelisk in the l. transept. Under the ch. is an extensive crypt or undercroft.

During the Revolution this ch. was called the Temple of Victory. It was afterwards the principal temple of the Theophilanthropists. In 1799, a subscription banquet was given in it to General Buonaparte. Before the ch., in the centre of the Square, is a handsome fountain, in the niches of which are statues of Fénelon, Bossuet, Fléchier, and Massillon. The large building on the S. side is the Ecclesiastical Seminary of the Diocese of Paris; on the W. the Mairie of the 6th arrondissement.

**Suresnes**, a village on the Seine, N. of St.-Cloud, and opposite the Bois de Boulogne. The house and grounds of Baron de Rothschild, pillaged and laid waste, 1848, by the Revolutionists of the place, whom the owner's bounty had employed and fed, have never been restored. The bridge was destroyed 1870.

**Surgeons.** See *Medical Men*.

**Synagogue, Jewish.** In the Rue Notre-Dame de Nazareth, No. 15 (E 3), near the Château d'Eau. The principal part of the building is preceded by an *Atrium*. The interior consists of a wide nave, having ranges of tribunes or galleries on either side. In the centre is the *théba*, a species of dais for the priests, where the Scriptures are read by them. Women are not admitted into the body of the synagogue, but sit in the galleries behind gratings. The handsome candelabra at the Sanctuary were presented by the Rothschild family. The visitor should be careful not to take his hat off on entering. There is another synagogue, No. 74 Rue Lamartine.

**Tabacs, Manufacture Nationale des** (*Government Tobacco and Snuff Manufactory*), B 3, No. 63 Quai d'Orsay.

Admission daily by permission of the Régisseur.

Manufactured tobacco in every form is in France a Government

monopoly. All tobacco-growers are obliged to sell the crop to the Government at a valuation, and all tobacco imported must be sold to the Government; there are 18 manufactories throughout the country where it is prepared for use. One-third of it is worked up in the Paris manufactory, where 2400 people are employed: 450 men, 1800 women, 150 children. Nearly all the women are employed in cigar-making. Cigars in incredible quantities, snuff by the ton, tobacco for smoking, and pigtail for chewing, are all prepared here. The visitor is shown the whole of the process, from the stripping and salting the leaves, to the final production.

**Table d'Hôte.** See *Dining*.

**Telegraph, Electric.** Chief Office, 12 Place de la Bourse, and at the Central Post Office, the railway termini, and 45 other stations scattered over different parts of Paris. *Uniform Charge* for any part of Paris, or of France, for a message of 10 words or under,  $\frac{1}{2}$  a fr. (50 c.). For every extra word 5 c. For England message of 20 words 6 fr., for London 4 fr. For New York each word 3 fr. 75 c. Telegraphs are placed under the control of the Minister of the Interior, whose office is at 103 Rue de Grenelle-St.-Germain. Money orders may be telegraphed to any part of France from the Central Post Office.

**Le Temple.** An ancient fortress and prison, which formerly occupied the angle between the Boulevard du Temple and the Rue du Temple, but of which nothing now remains. It was one of the two Commanderies of the Knights Templars at Paris in the 13th cent., and was as large and important a feudal fortress as the Louvre; kings resided there, and the treasures of the crown were often deposited in it. In 1312, the order of Templars was suppressed, and its members burned at the stake, hanged, or dispersed with the greatest cruelty, under Philippe de Valois. Whether they were guilty of the crimes, irregularities, and conspiracies imputed to them, is still matter of dispute. The Temple was then granted to the Knights of St. John, who afterwards became the Knights of Malta. A century ago great part of the Temple was standing, surrounded by walls and defended by towers. The ch. was circular, like that in the Temple at London. The tower, a square and gloomy mass, flanked by 4 round turrets at the angles, was the prison in which Louis XVI., with his Queen Marie-Antoinette, his son the Dauphin, and daughter, afterwards Duchesse d'Angoulême, and his sister, Madame Élisabeth, were confined, from the 13th of Aug. 1792, under circumstances of incredible cruelty, privation, insult, and suffering. The King was led to the scaffold on 21 Jan. 1793; the Queen was sent to the Conciergerie on 2 Aug. 1793; Madame Élisabeth was executed on 10 May, 1794. The unhappy Dauphin



was detained in this prison until his death, 8 June, 1795, at which time he was not 11 years old: He was at first given to the charge of a cobbler named Simon, and his wife, by whom he was treated with every kind of indignity and cruelty, and who tried in every way to corrupt and deprave him. The child was afterwards kept in solitary confinement with deficient food and total neglect. He finally died in this prison of filth and misery on the 8th of June, 1795, and was buried in the churchyard of St. Margaret, in the Faubourg St.-Antoine. The tower was used as a prison subsequently, and Sir Sidney Smith, Toussaint L'Ouverture, and Pichegru were confined in it. It was pulled down in 1805, and the site built over. The Hôtel of the Grand Prior of the Order was built in the 17th cent., and in 1814 Louis XVIII. gave it to the Princess of Conti to establish in it a convent of Benedictine nuns, who were to pray continually for France. In 1848, the nuns were expelled and the building seized by the Government; in 1854 it was entirely pulled down and the space laid out in the present handsome square and garden (see *Marché du Temple*).

**Ternes**, a long suburb, now enclosed in Paris, extending from the Faubourg St.-Honoré and the old Barrière du Roule to the fortifications. It is traversed by the Boulevard Wagram, extending from the Arc de Triomphe to Batignolles. The Russo-Greek Ch. in the Rue Croix du Roule is the most remarkable building here.

**Theatres** form one of the chief attractions of Paris; nowhere are opera and ballet produced with greater splendour or perfection; while in their vaudevilles and *pièces de circonstance* the French display an inexhaustible source of wit and humour.

Performances commence in the minor theatres usually at 6 P.M., in the larger houses about 7, and in the Great Opera at 8; but as the hours are constantly varying, it will be necessary to make inquiry, by referring to the printed bills, or to the daily paper *L'Entr'acte*. *Sunday* is the most crowded night. Since 1873 day performances are given by some of the theatres at reduced prices.

There are about 40 playhouses in Paris—designed to amuse all classes of that play-loving people, from the noble and millionaire frequenter of the opera, to the workman of Faubourg St.-Marceau, who treats his wife and children on Sunday.

To the English or American visitor, or residents in Paris, the theatre is not merely an amusement, it is one of the very best sources of instruction and practice in a language so difficult to acquire, without constant exercise both of ear and tongue, as the French. He that comes fresh from grammar and dictionary, and can read *Gil Blas* all through, will by no means find himself at first



up to the idioms of the Théâtre Français, still less to the slang and brogue of the Porte St.-Martin and smaller houses of the Boulevards. His best plan will be to read beforehand the play which he is going to see acted; cheap editions of almost all the pieces in the répertoire may usually be bought inside, or at shops on the Boulevards and at the Palais Royal.

Most of the theatres are devoted to light comedy with music (Vaudeville), and the subjects and treatment of many of the pieces render them unfit for the ears of English ladies. The theatres during the season are generally crowded, and about one-fourth more is charged for boxes or places when taken beforehand (*billets de location*); but all traffic in tickets, except at the theatrical office, is illegal. The offices of the theatres are open from 10 to 5, and a central *Office des Théâtres* exists at 24 Boulevard des Italiens. The boxes are very small, and a box for 6 will be found not at all too large for 4. The places vary in the different houses; and there are in some as many as 18 different places and prices, front boxes and places (*de face*) being charged more than those on the sides (*de côté*). In front of the grand tier there is usually a gallery (*balcon*), with open seats or chairs, corresponding to our dress circle; behind them private boxes (*premières loges*). Above are further tiers of boxes (*deuxièmes loges*, &c.), and sometimes another gallery. The pit-boxes are called *baignoires*; the pit, *parterre*; pit-stalls, *stalles d'orchestre* and *fauteuils d'orchestre*. The practice varies in different theatres as to the admission of ladies to the pit or stalls. There is no half-price; but those who wish to leave the theatre sell their tickets to men outside, who again sell them to those who wish to go in late, the price of course sinking as the evening advances. The pit-stalls are the best places for men; the *stalles de balcon* or a box for ladies. The pit is usually crowded; before the performance begins, an assemblage will be seen standing outside the pit door in regular and admirable order, forming a "queue." No crushing or pushing allowed, and each person is expected to have his money ready on approaching the pay-office. In the centre of the pit, occupying the best places, may often be seen from 20 to 50 shabbily dressed men, seated in a compact body, and easily distinguished by the simultaneous movement of their hands. These are the *claque*, a hired and horny-handed body under a regular leader, paid to attend and applaud by signal.

The order of precedence of Paris theatres, in which their advertisements are ordered to be placed by the police, is as follows:—

(1) *L'Opéra*. This opera-house (*Académie Nationale de Musique*),

fronting the new Avenue de l'Opéra, C 2, was completed in 1875 from the designs of Garnier in the open space between the Boulevard des Capucines and the Boulevard Haussmann, at a cost, including the purchase of the site and interior decorations, of nearly £4,000,000. The dimensions are enormous, 490 ft. by 328 ft., and every artifice has been employed to render the building the most perfect of the kind in existence; but there is an absence of grace in the general effect of the façade, and the sky-line is unpleasing. The exterior is adorned with marbles, busts of musicians, statues of the lyric arts, and 4 sculptured groups. The part of the building occupied by the house and the stage rises to a great height, and looks like a second edifice behind and higher than the other. It is surmounted by a colossal group of Apollo elevating his lyre, by Millet. The foundations had to be sunk very deep to allow of a space of over 40 ft. for the scenes to be drawn up in one piece. The two lateral cylindrical projections form covered ways by which the level of the first row of boxes may be reached. The one to the W. is reserved for the head of the State. An open arcade runs along the front, leading to the outer vestibule, and from the inner vestibule a fine marble staircase leads to the stalls and pit-boxes. Above this is the grand *Saloon* or crush-room (*Foyer*), 165 ft. long, on a level with the first row of boxes, and communicating with the open loggia. This, the finest feature of the building, is gorgeously decorated with sculpture, colossal mirrors, and paintings of the Muses by Baudry. The golden group of dancers disrobing for the stage on the top of the staircase is by Carpeaux. The upper boxes are reached by a staircase passing up from the rt. and l. The building is fire-proof, iron supplying the place of timber, and is capable of seating 2194 spectators. The state box occupies the height of the two first tiers. The arrangements for ventilation and lighting are of a very scientific kind. Orders are transmitted to all parts of the building by an electric telegraph worked from an office in the roof.

*Performances* at 8 Monday, Wednesday, and Friday, and sometimes Saturday.

Stalles d'orchestre 15 frs., stalles de parterre 9 frs.

This opera-house replaces that which existed in the Rue Lepelletier (D 2); destroyed by fire 1873. It was run up in a hurry by the architect Debret, in 1821, as a temporary building to replace the older opera, Rue Richelieu, at the door of which the Duc de Berri was stabbed in 1820, and which was pulled down in consequence. In front of the portico 3 dastardly Italians tried to assassinate the Emp. Napoléon III., Jan. 14, 1858, by causing grenades filled with missiles to explode under his

carriage. Falling in the midst of a crowd, they killed and wounded 140 persons, but the Emperor and Empress escaped unhurt.

*Théâtre Français*, or *Comédie Française*, 6 Rue Richelieu, on the S.W. side of the Palais Royal, D 3, is the seat of the French regular drama, tragedy and comedy; besides the classic works of Corneille, Racine, Molière, Voltaire, &c., modern plays are also performed by the best actors. It is a handsome building externally. Holds 1500. Receives about 10,000*l.* a-year subsidy.

Fauteuils d'orchestre, 6 frs.; parterre, 2½ frs. Begins at 7.

This house was built in 1787 by the Duc d'Orléans (Louis, architect), contiguously to the site of the Théâtre du Palais Royal, erected by Cardinal Richelieu for the performance of his own tragedy, 'Mirame,' which cost him 200,000 or 300,000 crowns. Molière was manager from 1658 to his death, 1673 (portrait here by Mignard). In later times it has been the scene of the triumphs of Talma, Mars, Duchesnois, and Rachel. The manager is allowed to withdraw a favourite actor from any other house on giving 1 year's notice. In the saloon (*foyer*) is the marble statue of Voltaire, by *Houdon*, and in the circular vestibule those of Tragedy and Comedy, the portraits of Mesdemoiselles Rachel and Mars, by *Duret*.

*Opéra Comique*, Place des Italiens, near the Boulevard and the Rue de Richelieu, C 2. A heavy building erected in 1838, with a handsome saloon. Lighter operas, such as those of Boïeldieu, Harold, Auber, Halévy, &c. Annual subsidy, 9600*l.* Holds 1600.

Stalles d'orchestre, 4 frs.; fauteuils, stalles de balcon, and premières loges, 7 frs.; parterre, 2½ frs.

*L'Odéon*, near the Luxembourg, D 5, though, according to its name, it was destined solely for music, is open for tragedy, comedy, and other dramatic performances, and it may be regarded as a minor Théâtre Français. It stands on the site of the Hôtel de Condé, was opened 1782, and on its boards the 'Marriage of Figaro,' by Beaumarchais, was first produced, 1784. On the 7th September 1793, the whole troop of actors were arrested by order of the Revolutionary Tribunal. It has been several times burnt down, and was completely restored 1875. Holds 1600. The Government allows the use of the building rent free.

Fauteuils d'orchestre, 5 frs.; premières loges, 6 frs.; parterre, 2 frs. Begins at 7. It is closed in July, Aug., and Sept.

*Théâtre Italien*, C 3 (Italian Opera), Rue Marsollier, built in 1829. The best Italian music may be heard here. The audience



is usually select. The theatre is open for 6 months only, from Nov. to end of April, when the singers usually repair to the Opera in London for *our* season. Open Tues., Thurs., and Sat.; sometimes also Sunday and Monday. Begins at 8. Good bust of Lablache in the crush-room. Holds 2000.

Stalls, 15 frs.; parterre, 6 frs.

*Théâtre du Gymnase Dramatique*, Boulevard Bonne-Nouvelle, D 2, for short comedies and vaudevilles. Scribe wrote most of his pieces for this house, built in 1820. Holds 1300.

Fauteuils d'orchestre and de balcon, 7 frs.

*Théâtre du Vaudeville*, C 2, Boulevard des Capucines, corner of Rue de la Chaussée-d'Antin, built in 1869 to replace the one pulled down in the Place de la Bourse, founded in 1827; for comedy, interspersed with songs, and other dramas. The 'Dame aux Camélias,' by Alex. Dumas jun., was brought out here 1852, and played 180 nights in 2 seasons. The house will hold nearly 1000. It belonged to the city of Paris, but has been sold for demolition.

Fauteuils d'orchestre, 6 frs.; stalles d'orchestre, 4 frs.

*Théâtre des Variétés*, D 2, Boulevard Montmartre; for vaudevilles and farces, built in 1808. Holds 1240.

Fauteuils, 6 frs.; stalles d'orchestre, 4 frs.

*Théâtre du Palais Royal*, D 3, in the N.W. corner of the Palais Royal; built in 1784, enlarged in 1831. Holds 1000. This house from its position has been called "le Parapluie des dîneurs du Palais Royal." It is one of the most amusing in Paris, and supported by excellent actors; but many of the pieces (vaudevilles and farces) abound in slang, and require a thorough knowledge of French to enjoy.

Fauteuils d'orchestre, 6 frs.; parterre, 2 frs.

*Théâtre de la Porte St.-Martin*, Boulevard St.-Martin, rebuilt since its destruction by the Communists, May 25, 1871. Holds 1800. The façade is tasteful. Dramas and light pieces.

Stalls, 4 frs.; pit, 2 frs. 50 c.

*Théâtre de la Renaissance*, E 3, close to the Porte St.-Martin, built 1873. Holds 1200. Vaudevilles and operettas. Corinthian façade.

Fauteuils, 6 frs.; stalls, 3 frs.

*Théâtre de la Gaîté*. In the square opposite the Conservatoire des Arts et Métiers, built in 1862. Holds 1800. Fine saloon (*Foyer*). For melodramas.

Fauteuils, 6 frs.; stalls, 3 frs.; pit, 2 frs.



*Théâtre de l'Ambigu Comique*, E 3, Boulevard St.-Martin; for melodramas and vaudevilles, built 1829. Holds 1900.

Fauteuils d'orchestre, 5 frs.; stalls, 3 frs.; parterre, 1½ fr.

*Théâtre Lyrique*, Place du Châtelet, repaired since its destruction by the Commune, 1871, and now used by the *Théâtre Historique*.

Fauteuils, 5 frs.; stalls, 3 frs.

*Théâtre du Châtelet*, built 1862, opposite the last, and nearly on the same plan, D 4, formerly on the Boulevard du Temple; for equestrian and military pieces. Contains 3000 persons.

Fauteuils, 5 frs.; stalls, 3 frs.; parterre, 1 fr. 50 c.

*Théâtre des Folies Dramatiques*, Rue de Bondy, 46, and Boulevard St.-Martin; for vaudevilles and farces. Holds 1200.

Fauteuils, 6 frs.; stalls, 2½ frs.; pit, 1 fr.

*Théâtre du Château d'Eau*, Rue de Malte, F 3. Dramas, &c.

*Théâtre Beaumarchais*, Boulevard Beaumarchais, E 4; farces and vaudevilles. Holds 1200. Fauteuils d'orchestre, 1½ fr.

*Théâtre des Funambules*, Boulevard de Strasbourg, E 3; originally for rope-dancers; still for pantomime and vaudevilles.

*Théâtre de Cluny*, C 4, Boul. St.-Germain, vaudevilles, 1 to 5 frs.

*Théâtre Séraphin* (or *Miniature*), D 3, Passage Jouffroy, off the Boulevard Montmartre, No. 12. A puppet-show (*Ombres Chinoises*), the delight of children and nursery-maids. Performances at 2 and 8. Admission 1 fr. 25 c., to 3 fr.

\**Cirque d'Été*, close to the Rond-Point, Champs-Élysées, B 3. A large and very prettily fitted-up circus, holding 5000 persons, in which excellent equestrian and gymnastic performances are given during the summer. It is far superior to anything of the kind in England, affording a very agreeable way of spending one's evening after the promenade. Saturday (at 8) is the best night. Seats, 1 fr. and 2 frs. (Formerly *Cirque de l'Impératrice*.)

*Cirque d'hiver*, E 3, Boulevard des filles du Calvaire. 8 P.M. for equestrian performances; 2 frs. and 1 fr. Concerts on Sunday at 2 P.M. Holds 4000.

*Cirque Fernando*, D 1, Boulevard Rochechouart. Built in 1875, for equestrian performances.

*Bouffes Parisiens*, Passage Choiseul, C 3; a very neat and much frequented house. Holds 700. Comedies and vaudevilles. Stalls, 6 frs. and 5 frs.

*Théâtre Taitbout*, Rue Taitbout, C 4; opened in 1875 for comedies and operettas.

Besides the above, there are several minor theatres in the suburbs, at the Ternes, Batignolles, Montmartre, Belleville, Grenelle, &c.

**Thermes, Palais des.** See *Cluny, Hôtel de.*

**Thomas d'Aquin, St., C 4.** A ch. formerly attached to a convent of the Dominican Order; begun 1683, finished in 1740. The front was rebuilt in 1787. 145 ft. long, 80 ft. high. It contains several modern pictures, the best—St. Thomas calming the waves in a tempest, by *Ary Scheffer*. The congregation here is very fashionable, St.-Thomas being the parish ch. of the most aristocratic quarter of the Faubourg St.-Germain.

**Tour de Nesle.** A tower or castle which stood where the Palais de l'Institut now is, and terminated the city wall on the S. side of the river. Royalty often inhabited it, and it is traditionally said to have been the scene of numerous crimes. There is a view of it in a painting by Wouvermans in the Gallery of the Louvre, and it was engraved by Israel Silvestre.

**Tournelles, Palais des.** A palace-castle which occupied the site of the present Place Royale and the adjacent streets extending to the Rue St.-Antoine. The regent Duke of Bedford enlarged it, and Charles VII. and many of his successors preferred it to the Louvre as a residence. After the death of Henri II., who was killed under its walls in a tournament, 1559, his widow, Cath. de Médicis, began to pull it down; no trace of it remains.

**Tramways.** See *Omnibus.* **Trianon.** See *Versailles.*

**Tribunal de Commerce.** See *Commerce.*

**Trinité, La.** A large ch., in the Rue St.-Lazare, opposite Rue de la Chaussée-d'Antin (1866-67); a splendid specimen of the modern Renaissance style, by the architect Ballu. A handsome square with fountains lies in front of it. This ch. was used as a hospital for the wounded during the siege of Paris, 1870-71.

**Trocadéro** — an eminence, opposite Champ de Mars, called Montagne de Chaillot, until its name was changed to that of a fort near Cadiz, captured by the French in the Duc d'Angoulême's Spanish campaign of 1823. In 1871 the Commune planted here a formidable and sweeping battery, which was stormed and taken only after a bloody struggle. It commands one of the finest *views* of Paris. Upon this site the Republican Government (April 1876) erected a building of vast extent and splendour, capable of containing the works of art destined for the Great Exhibition of 1878, but of so handsome and solid a construction as to serve for a permanent Art Exhibition for the future. The estimated cost reaches the extraordinary sum of *fifty* millions of francs, being as much as the cost of the New Opera House. The substructions, owing to the site having been undermined by old stone quarries, were exceptionally costly, having swallowed up (it is said) the sum originally voted by the Municipality for the entire building. The

structure itself is of massive stone and brick, the masonry being coloured. It is in plan a semicircle, with a vast central *Rotunda*, with glass dome, containing a hall or amphitheatre, holding 5000 persons, for Ceremonies, Concerts, &c. It is flanked by two square towers, from which stretch arcades, connected by galleries curved into a quarter of a circle, and ending in other towers or pavilions, so as to form an imposing front containing art collections. MM. Davioud and Boudlais were the architects.

**Trône, Place du, G 5.** A large circular space, surrounded by trees, at the extremity of the Rue St.-Antoine. Here the guillotine stood from 9 June to 27 July, 1794, during which (49 days) 1270 persons suffered there. It was then removed to the Place de la Concorde, where Robespierre and his adherents were executed.

**Trône, Barrière du, G 5.** One of the old entrance gates to Paris before the last extension of the city boundaries: on the sides are 2 handsome classical columns, the bases adorned with bas-reliefs, the summits crowned by statues. The name is derived from the throne on which Louis XIV. sat to receive the homage of his subjects in 1660, on the occasion of the Peace of the Pyrenees.

**\*\*Tuileries, C 3.** In ruins.

The principal imperial and royal residence in Paris. The ground on which it stood was once a tile-yard, and was purchased by Francis I. in 1518, for his mother, Louise de Savoie, who thought the air better than that at the Palais des Tournelles, but she got tired of it; and Catherine de Médicis, on finally leaving the Tournelles, bought the ground, and Philibert Delorme began the present edifice in 1564, which was to have formed the *avant-corps* or front only. According to his design, there was to have been a centre with colonnades on each side leading to the wings, but the work was stopped when Catherine de M. fixed her abode at the Hotel de Soissons. Henri IV. built the large wing towards the Quai, and Louis XIV. the corresponding one on the side of the Rue de Rivoli and raised the centre and the porticoes, and Louis-Philippe rebuilt and altered that part which is on the rt. of the centre. The Tuileries had been little used as a royal residence until the time of Napoléon. Indeed it was very unfit for the purpose, exposed on all sides to public thoroughfares, allowing no privacy to the inmates, and constantly liable to mob attacks. Catherine de Médicis and her sons never inhabited it; Henri IV. only when passing through Paris; Louis XIII. inhabited the Louvre; Louis XIV. came hither only occasionally, for fêtes, &c.; Louis XV. during his minority; Louis XVI. only as a prisoner, when brought from Versailles on the terrible 6 Oct. 1789. On the 19th October the National Assembly



began to sit in the Manège or riding-school, situated near the corner of Rue de Rivoli and Rue de Castiglione. From this time the history of the Tuileries is the history of the Revolution. On 20 June, 1792, a mob from the faubourgs, instigated by Santerre, and with the connivance of Pétion, invaded the palace, insulted and threatened the king, and forced him to put on a red cap of liberty. On 10 Aug. 1792, the mob from the faubourgs again threatened the Tuileries; the officers charged with the protection of the royal family behaved with cowardice or treachery, and the king and his family were obliged to take refuge in the National Assembly; whilst the Swiss guards, after a stout defence, 100 domestics of the palace, five gentlemen, and about 200 National Guards, were massacred by the victorious mob. The king and royal family were then transferred as prisoners to the Temple. On 10 May, 1793, the *National Convention* left the Manège and sat in the Salle des Machines. Here they were sitting when the young Corsican General Bonaparte, with only 8000 men and 40 guns, undertook their defence on the Day of the Sections (Oct. 5, 1795), and with his well-served artillery swept the adjoining streets of their assailants, nearly 40,000 strong. The Convention was succeeded by the Conseil des Anciens, who were expelled on 18 Brumaire. At the time when these events took place, the Place du Carrousel was covered with low buildings, forming the offices of the palace; and where the Rue de Rivoli now runs were the stables and riding-school (Manège). All these were swept away by Napoléon I., who, as First Consul, took up his residence in the palace, and since that time it has been inhabited by the successive monarchs of France. On 29 July, 1830, it was sacked, and the furniture plundered or destroyed. Louis-Philippe reinstated it in greater splendour than before, and was in it when the revolution of 24 Feb. 1848 took place. The mob had obtained some advantage, but there were abundance of troops to defend the palace; the king, however, with the queen, the Duc de Montpensier, and other members of his family, left it, and proceeded along the river terrace of the gardens to the Place de la Concorde, where carriages had been prepared for them, in which he left Paris for the last time. The mob broke into the palace and did considerable damage; the throne was carried to the Place de la Bastille and burnt. A party of miscreants established themselves in the royal apartments, drinking from the cellars, &c., for 10 days. After this it was used as a hospital for the wounded, and then for an exhibition of paintings. In 1851 the Emperor Napoléon III. took up his residence in it, and it remained the Imperial residence until 4th Sept. 1870.

The façade towards the garden, nearly 1000 ft. long, was irre-



gular, but picturesque and imposing from its mass. The centre was called the *Pavillon de l'Horloge*, the wing close to the Seine *Pavillon de Flore*, the N. wing *Pavillon Marsan*. The entrance was under the Pavillon de l'Horloge, from the Place du Carrousel. On the rt., in the N. wing, were the chapel, the theatre, and the Salle du Conseil, which were built on the site of the *Salle des Machines*, a large hall or theatre erected for the representation of Molière's 'Psyché.' It was also used by the Comédie Française. Here Voltaire was publicly crowned in 1778. Here also the National Convention sat, and were often besieged, attacked, and expelled by the mob.

After having been five times captured, pillaged, and sacked by the mob of Paris in as many revolutions, it was reserved for the insurgents of the Commune, 1871, to surpass their predecessors in mad wickedness by destroying with fire this noble edifice, and the finest specimen of Renaissance architecture in France. While the Versailles army were fighting their way into Paris, the leaders of the Commune decreed the destruction of Paris by arson! Combustibles, long before provided, were placed throughout the buildings, and petroleum was abundantly poured over the floors. It was set on fire, May 22nd, in several places, and continued burning three days and nights, after which recourse was had to powder to blow it up. Part of the Pavillon de l'Horloge, and the rest of the W. front of the palace, and the side next the Rue de Rivoli, nearly as far as the Louvre, were consumed. The Pavillon de Flore, next the Seine, was only slightly damaged. In 1878 the Municipal Council determined to sweep away the ruins, leaving the Central Pavilion of Delorme alone, and converting it into a museum, continuing the garden on either side of it.

Like preparations were made for the destruction of the *Louvre*, which was saved only by the timely arrival of General Douai and the troops.

Tuileries Gardens, C 3, extending from the palace to the Place de la Concorde between the Seine and the Rue de Rivoli (2300 ft. long, 1040 ft. wide), were laid out by Le Nôtre under Louis XIV. in 1665, very nearly as we now see them; and, in order to conceal the slight difference in level, two terraces were constructed—one on the side of Rue de Rivoli, called *Terrasse des Feuillants* from the adjoining convent, so notorious in the Revolution, that stood here, close to the Manège, the place of meeting of the National Assembly; the other by the side of the Seine, the *Terrasse du bord de l'Eau*. These gardens escaped during the Revolution, and the Convention ordered trees to be planted on the terraces. Napoléon cleared away some yew and box hedges, and the

Restoration added statues. In 1832 Louis-Philippe railed in a narrow strip in front of the palace; for, until that time, the public garden came almost to its windows; and in 1858 a much wider piece was enclosed by Napoléon III. A public thoroughfare from Rue de Rivoli to the Quai is now carried across the site of the private gardens. The gardens are admirably laid out, and the statues, water-basins, broad and smooth walks, flowers, and grass-plots, with the trees and the shady avenues through them, produce a fine effect. Through the centre runs a broad walk opening a vista, through the Champs-Élysées, to the Arc de l'Étoile. Among the tall chestnuts is one which usually comes into leaf on the 20th March. Many pieces of sculpture are good. Besides copies of celebrated statues, there are a Flora and Zephyr, a Hamadryad and a Faun, by *Coysevox*; a Venus, a Nymph, and a Hunter, by *Coustou*; in one line, and contrasting favourably with a row of academic statues by *Rude*, *Pradier*, *David d'Angers*, and more modern artists. The *Tuileries Gardens* have long been the favourite resort of Parisians of every class, and are open from 7 A.M. till dusk in winter and until 9 P.M. in summer. At all times of the day children and their nurses swarm, and in the afternoon during spring and autumn, and in the evening during summer, the walks and chairs are filled with crowds of gaily-dressed people, enjoying the fresh air and the pleasure of seeing and being seen. A military band plays daily, except Monday, from 5 till 6. Sunday is, of course, the most crowded day. There are entrances to the gardens, 5 on the side of the Rue de Rivoli, 1 towards the Place de la Concorde, and 2 on the side of the river. The two marble sphinxes on the pier of the easternmost of the latter are amongst the trophies brought from Sebastopol.

**Val-de-Grâce**, D 6, near the S. extremity of the Rue St.-Jacques, a large military hospital, containing 1500 beds. It was originally a convent of Benedictine nuns, founded in 1645 by Anne of Austria in gratitude for the birth of a son, Louis XIV., and finished in 1665. In the great court is a bronze statue, by David d'Angers, of Larrey, the celebrated army surgeon under the first Napoléon; on the base are low reliefs of the battles of the Pyramids, Beresina, Austerlitz, and Somo Sierra, at which he was present; in one of the smaller courts is a marble statue of Broussais, an eminent military physician. The building is handsome, but scarcely worthy of a visit except by the professional traveller. Attached to the Hospital is a school for the education of medical men for the army.

*The Church of Val-de-Grâce.*

Open daily 12 to 2. Vaults shown on application to military attendant.

Conspicuous by its dome in all views over Paris, is a pleasing

structure in the Italian style. It was commenced for Anne of Austria, 1645, by Fr. Mansard, Louis XIV., at the age of 7, laying the first stone. It was completed by Lemercier, Le Muet, and Leduc. The inside of the dome was painted by Mignard, and contains upwards of 200 figures of saints, with the three Persons of the Trinity, and Anne of Austria. In the chapel of the Sacrament are paintings by Philippe de Champaigne. Some of the sculptures on the arcades of the chapels are good; those on the pendentives of the dome are by *M. Anguier*. The high altar was reconstructed in 1870. Henrietta Maria of France, wife of Charles I., was buried here, and the hearts of the Bourbon family were also preserved here, but during the Revolution the silver cases were carried off. No. 65 Rue d'Enfer, corner of Val-de-Grâce, is the *Couvent des Dames Carmelites*, where, in 1675, the discarded mistress of Louis XIV., Mademoiselle de la Vallière, took the veil, and died in 1710, under the name of *Louise de la Miséricorde*.

**Varennès, Rue de, B 4**, in the Faubourg St.-Germain. Contains some of the largest hotels of the nobility; and at No. 107 the convent of the *Sacré-Cœur*, the most frequented educational establishment in Paris for the daughters of the aristocracy.

**Vendôme, Place, C 3.** A handsome square, so arranged as to make a number of houses look like one building, designed by Mansard, in 1699, on the site of the house and gardens of the Due de Vendôme, a natural son of Louis XIV. A statue of Louis XIV. originally occupied the centre, and the square was usually called *Place des Conquêtes*. The statue was destroyed in the first Revolution, and Napoleon erected the **Column** in commemoration of his campaigns of 1805. It was begun in 1806 and finished in 1810, in imitation of the columns of Trajan and M. Aurelius at Rome. The shaft of the column is of stone, cased on the outside with bronze from the metal of captured cannon, in a series of bas-reliefs representing the battles and victories of the French during the campaign in question: the figures are about 8 ft. high, and the whole forms a spiral riband 890 ft. long. The column, including the pedestal, to the base of the statue, is 143 ft. high, and the statue 12. The first statue of Napoléon in a Roman toga was taken down and melted at the Restoration. When the Allied Armies occupied Paris, the Parisian mob got ropes to the summit, and, by the aid of horses, with the legion of honour tied to their tails, pulled the statue down. In 1831 Louis-Philippe recrowned the pillar with the Imperial effigy by Seurre cast from Algerian cannon. This was removed to Courbevoie, and replaced by a copy in 1862. The railings for years used to be covered



with wreaths (*immortelles*) in honour of Napoléon I., generally the offerings of old soldiers. May 16th, 1871, the Commune, at the instigation of one Courbet, an artist, pulled down the column, which the Republic of M. Thiers decided to piece together again and replace, 1874, but the statue surmounting it did not resume its place until Dec. 1875.

The square contains several private and official residences, the Ministry of Justice, the hotel of the General in command of Paris, and the offices of the Crédit Mobilier, as well as the Hôtel Bristol. At the house No. 5, Béranger lived and died (1857).

**Versailles, 13 m. by Rail, rt. bank.** Trains every hour, starting at the hour from the Stat. Rue St.-Lazare; this is the nearest to the Louvre, but the terminus at Versailles is nearly a m. from the Palace; omn. meet the trains (fare 25 c.). *Rly. rive gauche* Stat., Boulevard du Mont-Parnasse, on the south side of Paris, but terminus nearer the Palace. *Tramway* omnibus from the Louvre at the hours (passing through Sèvres), 1½ hr.; 1 fr.

*Inns and Restaurants*.—H. des Réservoirs, good, but dear; no dinner for less than 6 frs., without wine; H. Vatel, quiet, clean, and moderate.

*Gardens* open every day. *Interior* of the Palace every day but Monday, from 12 to 4; but the N. wing is at present reserved for the use of the Government. For admission to the sittings of the *Assemblée Nationale* apply by letter to *Messieurs les Questeurs de l'Assemblée nationale à Versailles*. Tickets are required to see the *Petits Appartements*.

*The Fountains (Petites Eaux)* usually play the first Sunday in each month during summer, about 3 P.M. *Grandes Eaux* once or twice a-year. Notice is given in Galignani and other newspapers and at the Rly. Stats.

The official catalogue, in two parts. Ground floor, 2 fr. 25 c.; upper floor and garden, 3 fr. 25 c. It may be useful to hire a guide at 1 fr. an hour. *English Church* in the Rue du Peintre Lebrun, corner of Rue de la Pompe, on Sundays at 11 and 4 o'clock.

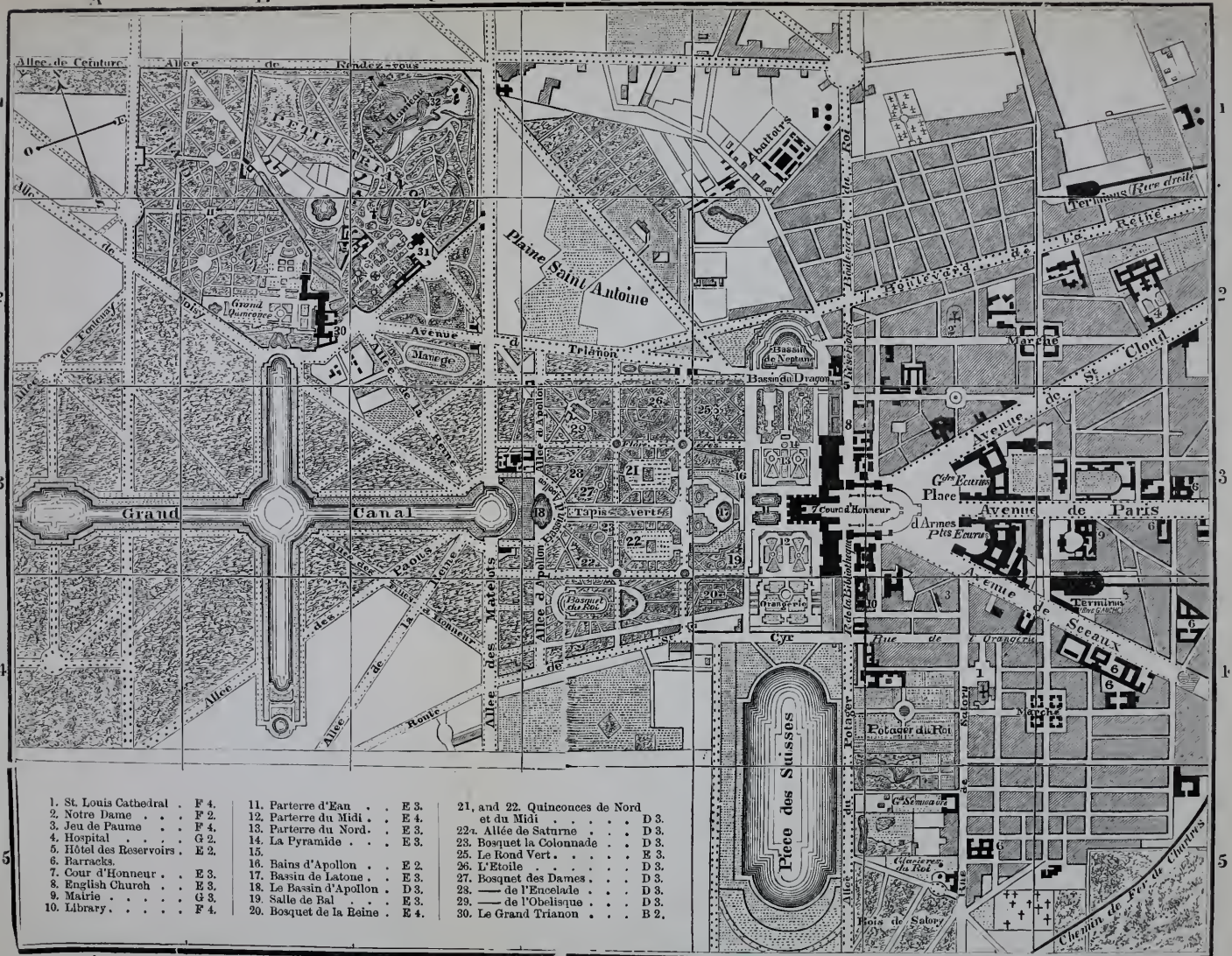
The *Military Bands* play every day in summer in the Park, and in winter near the Mairie.

The *Rly. rive droite* is the most convenient for persons living in the quarter of Paris most frequented by the English; secure if possible seats on the l. side, looking towards the engine, of the carriages, for the sake of the view. The first part of the line is uninteresting, except where it crosses the Seine at Asnières. After Puteaux, however, the line proceeds along the side of wooded hills, looking down upon the Seine and the Bois de Boulogne, and commanding fine views of Paris in the distance, and passes above Suresne, St.-Cloud (Park), and Sèvres (which see), and then *Versailles*.

*Rail. rive gauche.* Secure if possible seats on the rt. side. It commands a tolerable view soon after leaving the station, and a little beyond Clamart crosses the Val Fleury by a lofty viaduct. Pretty views towards Meudon. The Rly. passes through Bellevue and above Sèvres, where the line on the opposite side of the Seine comes into view; afterwards Chaville and Viroflay, and soon after *Versailles*. The Stat. is about ¾ m. from the palace.



# VERSAILLES.



- |                                   |                                 |                                     |
|-----------------------------------|---------------------------------|-------------------------------------|
| 1. St. Louis Cathedral . . . F 4. | 11. Parterre d'Eau . . . E 3.   | 21. and 22. Quincoques de Nord      |
| 2. Notre Dame . . . F 2.          | 12. Parterre du Midi . . . E 4. | et du Midi . . . D 3.               |
| 3. Jeu de Paume . . . F 4.        | 13. Parterre du Nord . . . E 3. | 23. Allée de Saturne . . . D 3.     |
| 4. Hospital . . . G 2.            | 14. La Pyramide . . . E 3.      | 24. Bosquet la Colonnade . . . D 3. |
| 5. Hôtel des Reservoirs . E 2.    | 15. . . . .                     | 25. Le Rond Vert . . . E 3.         |
| 6. Barracks . . . . .             | 16. Bains d'Apollon . . . E 2.  | 26. L'Etoile . . . D 3.             |
| 7. Cour d'Honneur . . . E 3.      | 17. Bassin de Latone . . . E 3. | 27. Bosquet des Dames . . . D 3.    |
| 8. English Church . . . E 3.      | 18. Le Bassin d'Apollon . D 3.  | 28. — de l'Encelade . . . D 3.      |
| 9. Mairie . . . . . G 3.          | 19. Salle de Bal . . . E 3.     | 29. — de l'Obélisque . . . D 3.     |
| 10. Library . . . . . F 4.        | 20. Bosquet de la Reine . E 4.  | 30. Le Grand Trianon . . . B 2.     |



*Versailles* is a quiet modern town of 44,021 Inh. It is not prettily situated, and would be uninteresting if there were not the Palace, Park, and some fine houses of the courtiers of Louis XIV. and Louis XV. still remaining. It is however healthy, and for this reason some English families reside here. The celebrated *Jeu de Paume*, or Tennis Court, is in the Rue du Vieux Versailles, near the Rue de l'Orangerie, out of the Avenue de Sceaux. Here on 17 June, 1789, the deputies, when excluded by the king from their chamber, met and vowed not to separate till the constitution was established. In the house No. 14 Rue de Provence (Madame José), Count Bismarck resided in 1870-71 during the siege of Paris. Here the treaty of peace was signed, February 1871, by him and MM. Thiers and Jules Favre, involving the surrender of Alsace and Lorraine.

When Paris was seized by the insurgent Commune, March 1871, Versailles became the seat of the Government, the place of meeting of the Assemblée (see *Legislative* and the *Senate*), and the headquarters of the Army. The use of the Palace by the National Assembly has necessitated the closing of a large number of the apartments, and produced a general disorganization of the historical museum.

Versailles was scarcely known until Louis XIII. built a hunting-mansion here. Great part of this building still remains, and forms the central portion of the palace. At that time the surrounding district was a sandy forest, and Louis XIV., finding St.-Germain not large enough for his court, determined to build a vast palace on this unpromising spot, selecting it, according to St.-Simon, in order to show what could be done by art against nature. The palace was begun by the architect Leveau, 1661, and continued under the younger Mansard; the gardens laid out by Le Nôtre. The supply of water proving insufficient, immense machinery was erected at Marly for raising it from the Seine, and an attempt was made to bring water from the Eure, near Pontgoin, by means of the vast aqueduct, of which the remains are still visible near Maintenon; but after large sums had been spent, and 30,000 men of the army employed at one time in the work, it was abandoned. There is no authentic record of the sums lavished on the building and gardens of Versailles, and all estimates are vague. Louis XV. added the theatre and a building parallel to the chapel. Louis XVI. and Marie-Antoinette usually occupied the palace until the fearful scenes of the 5th and 6th Oct. 1789, when they were removed by force to Paris. After this the furniture was thrown out of the windows and burnt or stolen, and the building partially deserted. Napoléon I. and the Restoration scarcely did more than keep it in repair, and it remained unoccu-



pied until Louis-Philippe had the courage to undertake the task of restoring the palace, and making it a museum for works of art illustrative of the History of France. He spent altogether 900,000*l.* upon it in the following manner:—Repairing palace and water-works and new buildings, 600,000*l.*; 4000 paintings and 1000 specimens of sculpture, 260,000*l.*; furniture, 40,000*l.* In such a vast collection there are a large number of very inferior works, executed to order and in a hurry, but on the whole the collection is very creditable even in an artistic point of view.

From Sept. 1870 to March 1871 the King of Prussia had his headquarters in the palace, part of which was used as a hospital for the wounded.

In the courtyard in front of the palace he was proclaimed Emperor of Germany in the midst of his victorious generals and army, Dec. 18, 1870!

The *Palace* has in front a vast open space, *Place d'Armes*, with three broad avenues diverging from it. The two extensive buildings at the junction of the three avenues are, on rt. *les grandes*, on l. *les petites Écuries du Roi*, now the *Casernes de l'Artillerie et du Génie*. They were built by J. H. Mansard, and stabled 1000 horses.

In the *Place d'Armes*, Louis XIV. reviewed and inspected his troops. Its grille, adorned with his vain device, "the sun in his splendour," leads into the *Cour des Ministres*, so called from the pavilions which flank it rt. and l., and which were built by the king for the offices of his ministers; it is now called *Cour des Statues*, from the colossal statues with which it is adorned. Several of them stood formerly on the piers of the Pont de la Concorde at Paris, and were removed here by Louis-Philippe.

Behind the *Pavillons des Ministres* are piles of offices. On rt. the *Château d'Eau* has an immense tank in its roof; on l. le Grand Commun lodged 3000 persons. During the Revolution it was converted into a manufactory of small arms, and as such was sacked by the Prussians in 1814. It has since been converted into a military hospital.

Behind the statue of Louis XIV. is the *Cour Royale*, in which in their joy at the birth of the Dauphin the people burnt the flooring prepared for the grand gallery: and in the rear of this the *Old Palace*, the "Petit Château de Cartes," of Louis XIII. It is of red brick, with stone pilasters and marble busts on brackets against the walls, which however were added by J. H. Mansard, when Louis XIV. directed him to preserve it in the new constructions. Louis XIV. did not reside at Versailles until 1681.

These three sides of the palace surround the *Cour de Marbre*, so called from its marble pavement, in which Louis XIV. gave various fêtes, and round which took place the annual procession (15th Aug.)



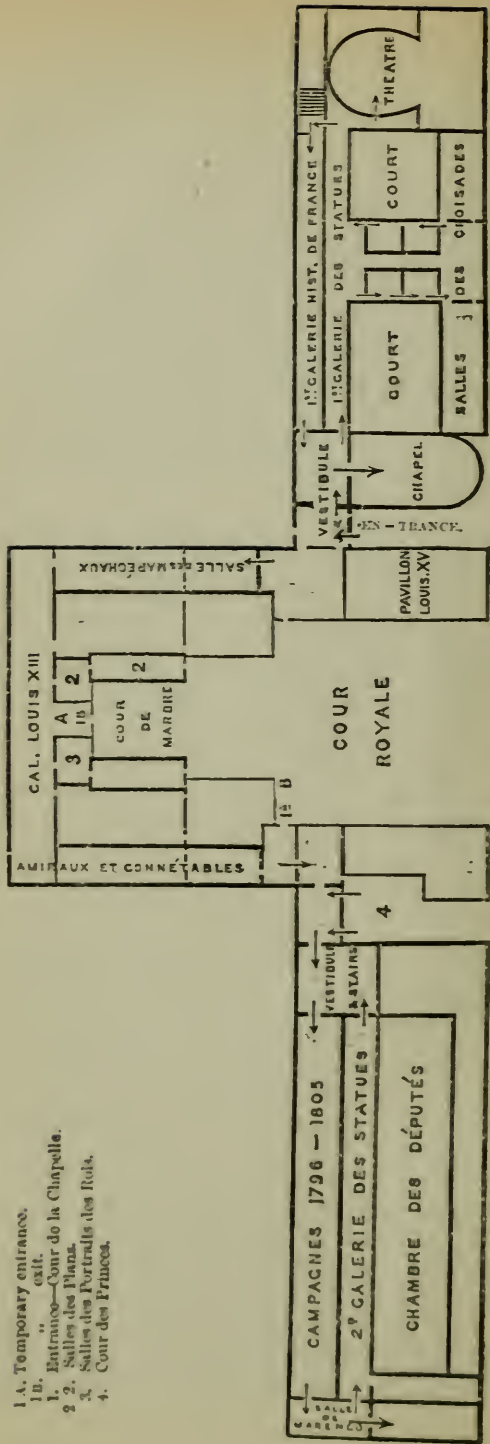
founded by Louis XIII. when he placed France under the protection of the Virgin. This court has been the scene of great events. The three central windows on the 1st floor are those of the king's bedroom. From the balcony in front, on the king's death, the Master of the Household proclaimed "Le roi est mort," and breaking his staff, took up another, adding, "Vive le roi!" The clock above was set at the hour at which the monarch expired, and remained unmoved until the death of his successor. This custom was last observed on the death of Louis XVIII. in 1824. From this balcony Marie-Antoinette faced the revolutionary mob in 1789. Just outside this court, i. on ground-floor, is the window at which the royal valet made known the time at which the king intended to rise by sticking up a playing card,—7, 8, or 9, as the hour might be.

The Interior of the palace is composed of a centre and two wings; the centre being made up of the old palace and its additions towards the gardens. It will take  $2\frac{1}{2}$  hours to walk through at a fair pace, merely glancing at the principal objects. Those who do not feel inclined to undergo this fatigue may adopt the following plan. In the Aile du Nord visit the *Chapel*, the *Theatre*, and the *Salles de Constantine* and *Salles des Croisades* on the ground and first floors. Then enter the centre of the palace by the *Salon d'Hercule*, go through the *state rooms of Louis XIV.*, or *Grands Appartements*, *Galerie des Glaces*, the *king's and queen's apartments*, &c.; then in the Aile du Sud, visit the *Galerie des Batailles* and *Galerie de l'Empire*; from here ascend to the *Galerie des Portraits* on the upper floor, after which descend the *Escalier de Marbre*; walk through the *Galleries des Connétables, de Louis XIII.*, and *des Maréchaux*, and go out into the garden, thus seeing the best part.

The temporary entrance is on the S. side of the Cour Royale, but the usual entrance is on the rt. by the *Cour de la Chapelle*, in the Aile du Nord or N. wing. We enter by a large hall or vestibule, and turning to the rt. a door opens into the *Chapelle* (better seen from the floor above). Its interior is 105 ft. long and 79 ft. high. It was consecrated 5 June 1710, and is a favourable specimen of the decorative architecture of that time. The king sat in the N. gallery, and only went below on solemn occasions, when he received the Sacrament, &c. On such occasions the descendants of St. Louis had the privilege of kissing the *inside* of the patera, exclusively reserved for ecclesiastics. During this ceremony the king was offered on the patera as many wafers as there had been kings of France since Clovis, of which he chose one. The custom dated from Louis le Débonnaire, said to have been poisoned with a sacramental wafer. Here the Knights of the Holy Ghost were

# G A R D E N S.

- 1 A. Temporary entrance.
- 1 B. " " exit.
2. Entrance—Cour de la Chapelle.
- 2 2. Salles des Plans.
3. Salles des Portraits des Rois.
4. Cour des Princes.



## PALACE AND GALLERIES OF VERSAILLES.

GROUND OR LOWER FLOOR.



consecrated and the chapters of that Order held. Many royal marriages were celebrated here. The statues of Louis XIII. and XIV. kneeling on each side of the altar were replaced here by Louis-Philippe.

Returning into the Vestibule,

We enter the 1<sup>re</sup> or lower *Galerie des Sculptures*, containing casts of the tombs and effigies of the kings of France, taken chiefly from St.-Denis, &c.; in the central recess is that of Ferdinand and Isabella of Castile.

In the middle of this gallery a door leads on rt. into''

A suite of seven magnificent rooms, called *Salles des Croisades*, adorned with the blazons of French crusaders, pictures of battles, casts of the tombs of the Grand Masters of the Order of St. John. In one of the rooms, a sort of baronial gallery, have been placed the doors of the Hospital of the Knights of St. John at Rhodes, in the Gothic style, given by Sultan Mahmoud to Louis-Philippe in 1836. The *Paintings* represent different battles during the Crusades, sieges, &c., arranged chronologically; on each is the name of the subject, the date when it occurred, &c.; amongst the best is a Chapter of the Templars by *Granet*, the siege of Jerusalem by *Hesse*, and the battle of Ascalon by *Schnetz*. On the ceiling and round the cornices are the emblazoned shields of the Crusaders, and a series of portraits of the most celebrated of the Grand Masters of the Templars and Knights of St. John.

The *Theatre (Salle de l'Opéra)*, begun for Madame de Pompadour in 1753, and opened in 1770 on the marriage of Louis XVI. and Marie-Antoinette. Here was given the celebrated fête by the Gardes-du-Corps on 2 Oct. 1789, when the singing of "O Richard, O mon Roi!" and the presence of the queen, gave such offence, and instigated the march of the revolutionary rabble to Versailles. It was dismantled at the Revolution, and restored by Louis-Philippe. A ball was given in 1855 to 4000 persons, at which Queen Victoria was present, and the supper was laid out in this theatre.

The Theatre was the place of meeting of the National Assembly from 1871 to 1876, when a new *Chamber* was constructed. It now serves as a *Hall* of meeting for the *Senate*.

From here turning to the l. at the bottom of the stairs we enter

A series of 11 rooms—1<sup>re</sup> *Galerie de l'Histoire de France*—containing pictures of celebrated *French battles* from the earliest period. This wing of the palace was inhabited in the time of Louis XIV. by his natural son the Duc du Maine, the Card. de Bouillon, &c. The rooms were afterwards much altered and divided into smaller



ones, until Louis-Philippe restored them. Traversing this series of rooms brings us back to the *Vestibule of the Chapel*.

From which, up a small staircase l. of the chapel, we come to the *Upper Vestibule*,

also opening into the chapel; a door close to which leads to

The 2nd or *Upper Galerie des Sculptures*, containing several statues in marble, being a continuation of the collection below. Out of a recess in the middle of this, doors lead to the *Galerie de Constantine*, a suite of 7 rooms containing some of the best works of modern art in the building; amongst them are battles in the Crimea; Napoléon's entrance into Paris after the Italian campaign; \**Paul Delaroche's* Passage of Charlemagne across the Alps; *Gérôme's* Battles of Solferino and Magenta, with portraits of the generals who commanded there; *Dubufe's* painting of the Congress of Paris; *Ivon's* Retreat from Russia, and Battles of Alma and Balaclava; *H. Vernet's* celebrated pictures of the \*\*Battle of the Smalah, of the Siege of Constantina, Siege of Antwerp, and of the Taking of San Juan de Ulloa, \*Battles of Haabah and Mouzaiah, Siege of Rome; a series of large Crimean battle-scenes by *Ivon*; the numerous series by *Durand-Brager*; and a very interesting one of the battles of the last Italian campaign, by *Ivon*—Montebello, Magenta, Solferino, &c.

Returning to the Gallery of Sculptures, near the farther end on l. is the well-known \**statue of Joan Darc* (1836) by the Princess Marie d'Orléans; a fine sitting figure of the Duke of Orleans by Pradier; statues of several kings of France from Dagobert downwards; recumbent figures of two of Louis-Philippe's brothers, the counts of Beaujolais and Montpensier, the former from his tomb in Westminster Abbey; and good statues of Marshals Bugeaud, Damremont, &c.

At the end of the gallery a modern staircase leads to

The *Attic du Nord*, occupying the whole space above the 2nd *Galleries de Sculpture* and de l'*Histoire de France*, which contains a miscellaneous collection of historical portraits, many of them originals, of Frenchmen, Englishmen, Americans, &c., and a collection of medals, &c. From the windows there is a beautiful view over the park.

This suite is double; making the circuit and returning to the same staircase, going down which we come to

The 2nd *Galerie de l'Histoire de France*, on the 2nd floor, consisting of 10 rooms looking into the gardens, containing pictures illustrative of the history of France from 1797 to 1836, embracing from the campaign of Egypt to the reign of Louis-Philippe. The

most worthy of notice as works of art—the Departure of Louis XVIII. from Paris in 1815, by *Gros*; the Coronation of Charles X., by *Gérard*.

Here ends the N. wing of the Palace. From the upper vestibule of the chapel we enter the

\**Salon d'Hercule* (105), so called from the painting on the ceiling—one of the largest compositions known. It was executed by Le Moyne in 1736, and represents the apotheosis of Hercules. On the wall is a large painting of the Passage of the Rhine under Louis XIV. This hall formed until 1710 the upper part of the chapel; and here Bossuet, Massillon, and Bourdaloue preached before the court. It now serves as an ante-room to the \**Grands Appartements*, the actual rooms occupied by Louis XIV. on the N., whilst those by the queen were on the S. The first is the *Salon d'Abondance*, so called from the painting on the ceiling. Battle-pieces on the walls; out of which

A door on the l. leads into a series of 3 lower rooms, called *l'Appartement des États-Généraux*, in the largest of which are large paintings of the Assemblies of the États-Généraux at Tours in 1505, by *Drolling*; at Paris in 1328 and 1614, by *Alaix*; and at Versailles on May 5, 1789, by the same; returning to the *Grands Appartements*,

*Salon de Vénus*; in this room a collation was laid out on days of reception, which were held three times a week, and were called *l'Appartement*. *Salon de Diane*; the billiard-room; portraits of Louis XIV. and his queen. *Salon de Mars*; used for gaming and concerts at *l'Appartement*. The stakes were sometimes as high as 1500*l*. It now contains some battle-pieces of the time of Louis XIV. *Salon de Mercure*, the state bedroom: ceiling painted by Philippe de Champagne. A large painting of the Establishment of the Académie des Sciences, by *Ch. Lebrun*. *Salon d'Apollon*, once *Salle du Trône*; here stood the silver throne, which was sold to raise money in 1688. Ambassadors from foreign powers were received here. Three large battle-pieces on the walls.

*Salon de la Guerre*; the allegorical pictures of battles in this room by Lebrun are said to have caused much irritation at the time in other countries.

We now enter the \*\**Grande Galerie de Louis XIV.*, or *des Glaces*, one of the most magnificent rooms in the world, 239 ft. long, 33 ft. wide, 23 ft. high, occupying the centre of the palace, with 17 windows looking into the gardens. On the walls opposite to the windows are looking-glasses to correspond, and between them are gilt trophies. The walls are profusely gilt and painted; the paintings by Lebrun and Mignard are all to celebrate the

glory of Louis XIV. When the ambassador of William III. was asked if there was anything like it in England, he answered, "My master's victories are represented everywhere save in his own palace." The throne was transported into this room on great occasions; at other times the room was used for balls and fêtes until the Revolution. The last ball was in honour of Queen Victoria, 25 Aug. 1855, when she opened the ball with the Emperor.

Before traversing the Gallery, a door on the l. leads into the *Appartements particuliers du Roi*, or king's private rooms.

*Salle du Conseil* or *Cabinet du Roi*; this was divided into two rooms under Louis XIV. One was the *Cabinet des Perruques*, into which the king frequently retired to change his wig; the other the *Cabinet du Roi*, or council-chamber, where the king held a council every Friday. and here passed many of the memorable events of his reign. The table with the green velvet covering is that at which the king sat; it was here on one occasion Madame Dubarry, seated on the arm of Louis XV.'s chair, threw into the fire a packet of unopened letters. Here M. de Brézé delivered to Louis XVI. Mirabeau's message that the deputies of the *États-Généraux* would not separate until their demands were granted. There is an elaborate clock in this room.

From this room admission (by order to be obtained in Paris) is gained to the *Petits Appartements du Roi*, but they offer little interest.

The first was the billiard-room of Louis XIV., the bedroom of his successors; and here Louis XV. died of malignant small-pox. Next was the king's usual sitting-room. Another was the Confessional, where the king confessed; the Captain of the Guard, whose duty it was not to lose sight of the king, standing with a drawn sword behind a glass screen: the one seen here is of the time of Louis XVI. Farther on is the *Cabinet du Roi* and the *Bibliothèque*, one of the best-proportioned rooms in the palace.

From the *Petits Appartements* we return to the *Salle du Conseil*, from which we enter the

*Chambre à coucher de Louis XIV.* (state bedroom). Here Louis XIV. used to go through the ceremonies of getting up and of being put to bed in state, so tedious that Frederick the Great used to say he should have deputed some one to go through it. The king died here; no monarch has slept in the room since. The furniture of the bed was a wonderful piece of work, scattered at the Revolution, and found amongst the stores or bought back by Louis-Philippe. There is a curious portrait at the bedside of Louis XIV. when 68 years of age. *La Salle de l'Œil-de-Bœuf*, so



called from an oval window at one end, and an oval mirror at the other. This was the celebrated ante-room where the courtiers in attendance upon Louis XIV. waited; the scene of innumerable intrigues, quarrels, and bons mots. There is a picture in it by Lancret, in which Louis XIV. and his family are represented as gods and goddesses.

From the *Œil-de-Bœuf* a small door leads into the *Salle des Gardes du Corps*, where are some smaller battle-pieces by Vandermeulen, and beyond into the *Petits Appartements de la Reine*, shown with an order only.

These 2 rooms look into a small court, and were inhabited successively by Marie-Thérèse, the Duchess of Burgundy, Marie Leczinska, and Marie-Antoinette, and lastly, for the evening of the ball given in 1855, by Queen Victoria. There is nothing remarkable in them. The last rooms in the suite, and one or two adjoining, were the apartments of Madame de Maintenon, and here Louis XIV. spent most of his time in his later days. At a certain hour she had her supper, was undressed, and put to bed in the presence of the king and his ministers; he then retired to his supper. These rooms were occupied by Louis-Philippe when he visited Versailles whilst the alterations were going on.

Returning to the *Œil-de-Bœuf*, another door leads to two rooms:—

*Antichambre du Roi*, or *Salle des Valets de Pied du Roi*, where Louis XIV. dined in state—on these occasions the guard presented arms to the “*Viande du Roi*” on its way to the royal table—and to

The *Salle des Gardes*. Here Louis XIV. received James II. of England. This room contains several pictures of battles by *Vandermeulen*, one of the tournament or carrousel of 1662, from which the *Place du Carrousel* in Paris took its name.

Returning to the *Œil-de-Bœuf*, we re-enter the *Galerie des Glaces*, at the farther end of which is the

*Salon de la Paix* (114), intended as a pendant and contrast to *Salon de la Guerre* at the other end. Here the courtiers used to gamble. From here we enter a series of fine rooms on the S. side of the Palace, the *State Apartments of the Queen*, the first of which is

*Chambre de la Reine*. Here the queens of Louis XIV., Louis XV., and Louis XVI. slept. From this room Marie-Antoinette fled on the night of 5 Oct. 1789 to the king's apartments when the palace was invaded by the mob. Next day the king and queen were carried off to Paris, never to return. The room has been much altered. The pictures represent the marriages of Louis XIV. by *C. Lebrun*, and of the Duke of Burgundy.



*Salon de la Reine*, where the queens received on state occasions, with paintings of the Birth of the Dauphin, and Foundation of the Hôtel des Invalides.

*Salon du Grand Couvert*, where the royal family dined on state occasions. The large painting of Louis XIV. presenting the Duc d'Anjou to the envoys of Spain is by *Gérard*; the Defeat of the Spaniards near Bruges by *Vandermeulen* and *Lebrun*; the portrait of Louis XIV. by the latter.

*Salle des Gardes du Corps de la Reine*. A very handsome hall richly decorated with marbles, and a painting of Jupiter on the ceiling. Here the brave Garde-du-Corps, Mionandre, defending the entrance on 6 Oct., was left for dead by the mob, but survived.

We now leave the old state apartments, and enter into the additions or alterations of Louis-Philippe.

*Salle du Sacre*, so called from two enormous pictures by *David*, representing the coronation of Napoléon in 1804, the Distribution of the Eagles to the Army in the same year; the Battle of Aboukir, by *Gros*; and portraits of Napoléon as General-in-chief of the Army of Italy and as Emperor, by *Robert Lefèvre*.

Then follow on the l. three rooms with pictures of campaigns of 1792-93-94; the battles of Handschoot and Watignies by *Lami*; and in the last the battles of Jemappes and Valmy, with portraits of several commanders of the period—Kellermann, Lafayette, Rochambeau, Dumouriez, Custine, Desaix, and Louis-Philippe in his younger days. A stair on l. leads into a series of low and small rooms, *Salles des Aquarelles*, where have been placed a very numerous collection of water-colour views of battles and military positions and places celebrated in the wars of the Republic and Empire, from 1795 to 1859, made on a uniform plan by artists at the Dépôt de la Guerre; near them are numerous old portraits in crayon of military leaders, and representations of the several uniforms of the French army from Louis XVI. to the present day.

Returning to the larger room of 1792-94, and crossing the landing of the great stairs, or *Escalier des Princes*, we enter the Aile du Sud, or South Wing, formerly called the Aile des Princes, as it was usually inhabited by the princes of the royal family. The first room is the

\**Galerie des Batailles*. A splendid gallery 392 ft. long, opened in 1836, on the site of numerous detached suites of apartments. The roof is of iron; the walls are covered with battle-pieces, from that of Tolbiac under Clovis, to that of Wagram. The best among the pictures are, *Ary Scheffer*, the battles of Tolbiac (A.D. 496), of Charlemagne at Paderborn (785); *Eug. Delacroix*, battle of

Taillebourg (1342); *H. Scheffer*, the raising of the Siege of Orleans by Joan Dare; *H. Vernet*, the battles of Bouvines, Fontenoy, Iéna, Friedland, and Wagram; *Couder*, of Yorktown, by Washington and Rochambeau; *Steuben*, of Poitiers under Charles-Martel; and *Gérard*, his celebrated painting of the battle of Austerlitz, and his Entry of Henry IV. into Paris. Round the gallery are numerous busts of great commanders and warriors, honorary inscriptions, historical notices, &c.

At the end of this gallery is the

*Salon de 1830*, devoted to the scenes in which the Orleans dynasty played important parts; *Larivière*, the Duc d'Orléans, afterwards Louis-Philippe, arriving at the Hôtel de Ville; *Gérard*, Louis-Philippe's Declaration to the Deputies of the Nation; *Ary Scheffer*, the Meeting of Louis-Philippe and the Duke of Orleans at the head of his regiment of hussars at the Barrière du Trône; and *Deveria*, Louis-Philippe taking the Oath to the Constitution.

Turning to the l. we come to a long narrow gallery parallel to the *Galerie des Batailles*, the

3<sup>me</sup> *Galerie des Statues et Bustes*, with a great number of busts and statues of military celebrities; the busts on Renaissance pedestals are of military commanders who were killed in battle.

A winding staircase at the S. end of this gallery, on the walls of which is Horace Vernet's painting of Pius VIII. carried in procession at St. Peter's, leads up to the

*Attique du Sud*, which forms the second floor above the *Galerie des Batailles* and the 3<sup>e</sup> *Galerie des Sculptures*, containing a large series of historical portraits, collected by Louis-Philippe, many of them original: in the first room is Ingres' Joan Dare at the Coronation of Charles VII.; one small room at the farther end is dedicated to English portraits of members of our royal family—Queen Victoria and the Prince Consort; and to eminent British political characters—Pitt, Fox, Peel, Perceval, Lord Holland. Beyond this are 3 rooms containing a collection of views of French royal palaces; and farther still 2 halls of portraits of celebrated personages of the First Empire; members of the Bonaparte family, ministers, senators, and contemporary sovereigns; and lastly, of characters under the Orleans dynasty, including Popes Gregory XVI. and Pius IX.

A winding staircase at the end leads down to the marble stair called

\**Escalier de Marbre*, a magnificent state staircase of marble.

From the foot of this staircase passages lead either through the *Salles des Maréchaux*, in the centre portion of the palace, or on l. into the *Galerie de l'Empire*, in the S. wing, forming the ground-floor.

The following Apartments are for the present closed to the public :

[\**Galleries de l'Empire*, or *Salles de 1796 à 1810*, preceded by some vestibules with statues and pictures, and then enter a series of 14 rooms containing works collected by or painted for Louis-Philippe, illustrating the times of Napoléon I. In the centre is a large vestibule, the *Salle Napoléon*, containing numerous busts and statues of members of the Bonaparte family. In the last room, called the *Salle de Marengo*, are *David's* picture of Napoléon crossing the Alps on a prancing charger, and *Carle Vernet's* battle of Marengo.

At the end of this room is the

[4<sup>me</sup> *Galerie des Statues et des Bustes* of celebrated Frenchmen from 1790 to 1814, such as Laplace, Cuvier, Arago ; of statesmen of the Empire. At one end is a very theatrical sitting statue of Hoche, in classic costume.

Out of the vestibule of the 4th *Galerie des Bustes et Statues* opens the staircase or *Escalier du Pavillon de Monsieur*, which leads to the

[*Salles des Marines*, with a series of paintings of French naval battles, mostly by *Gudin* ; and then to the *Salles des Tombeaux*, containing casts of celebrated sepulchral monuments.

This completes the examination of the apartments in the South Wing of the Palace : returning now to the foot of the *Escalier de Marbre*, we enter the *Partie Centrale*. Traversing one or two vestibules, we come to the

[*Salles des Amiraux*, *Salles des Connétables*, and *des Maréchaux*, occupying several rooms on the ground-floor of the 3 sides of the central part of the *Palace*, contain portraits of admirals and constables of France, mostly, the early ones especially, imaginary. The *Salle des Maréchaux* contains portraits of the marshals of France : when authentic portraits of them could not be procured, their shields alone are placed, the most interesting being those of the present cent. The larger room in the centre of this series, and 2 rooms opening out, form the *Galerie de Louis XIII.*, one of which

[1°. Is the *Salle des Rois de France*. Portraits of the 71 kings of France, many apocryphal, and of little interest as works of art ; the other

[2°. The *Salle des Tableaux Plans* (only one of which is open), containing plans of celebrated battles. This formed part of the old palace of Louis XIII. Here was the staircase at the foot of which Damiens attempted to assassinate Louis XV. Then follow other *Salles des Maréchaux* and *Salles des Guerriers*. This central portion of the palace had been inhabited by the Grand Dauphin, and then by his son ; afterwards by the Dauphin, son of Louis XV. ; then by Louis XVI. before the death of Louis XV.—some of them by Madame de Pompadour.



In the l. or S. wing of the Palace, facing the Rue de la Bibliothèque, a Hall of Meeting for the Assemblée Nationale has been erected, the CHAMBRE DES DÉPUTÉS having been expelled from Paris, 1871. It is semicircular, or in the form of a Greek theatre, surrounded by Ionic columns, and lighted from above. The President's chair is considerably elevated, and in the centre of the semicircle, facing the members, who occupy crimson velvet seats, rising as in an amphitheatre. The member who addresses the Assembly speaks from a *Tribune* or pulpit. Round the hall are seats for 500 spectators. Behind the chair of the Speaker (President) is a painting of the Opening of the States General, May 5, 1799, by *Couder* 1840.

The *Gardens of Versailles* were laid out by Le Nôtre with all the regularity of an architectural work, and must be regarded as the stately adjuncts of a splendid palace. To understand them they should be seen when the fountains are playing, for these form an integral portion of the design. It should be recollected that the original site was a sandy waste, and that the trees were all cut down and the garden replanted in 1775.

"The garden-front of Versailles is wholly Mansard's design. From its monotony, it looks like a street of houses rather than a palace."—*F.* It is 1362 feet long, and has 135 windows in each floor. The Sydenham Crystal Palace, to which it has often been compared, is 1608 feet long. Along the immediate front is a wide and magnificent terrace adorned with statues. A broad flight of steps leads down to the gardens, and commands a fine \*view over them and over the grounds beyond: distance, however, is entirely wanting. In the centre is the *Parterre d'Eau*, containing two oval fountain-basins adorned with magnificent bronze statues, cast in 1690. On the sides are the *Parterre du Midi* and *Parterre du Nord*, each having a circular fountain decorated with bronze figures of the rivers of France. In a sunk court at the corner of *Parterre du Midi* is an equestrian statue of the Duke of Orleans by Marochetti. It was formerly in the court of the Louvre. From this terrace we look down upon the \**Orangerie*, a magnificently designed garden, with its flights of stairs, greenhouses, &c. There are near 1200 orange-trees, kept out of doors during the summer: one is said to date from 1420. Beyond the *Orangerie* is the *Pièce d'Eau des Suisses*, 420 yards long and 145 wide; and adjoining it the *Potager*, or kitchen-garden, of 25 acres. Beyond the *Parterre du Nord*, a walk with fountains and trees on each side leads down to the *Bassin du Dragon* and *Bassin de Neptune*, the largest (except the pond of the Suisses), and much the finest. They are profusely



adorned with statues, vases, &c., and the fountains are the largest and finest of the gardens, and form the most striking part of the great display called the *Grandes Eaux*.

Immediately opposite the centre of the palace extends the *Allée du Tapis Vert*, a broad piece of grass between the trees or bosquets, ornamented with statues and vases on each side, and extending down from the *Bassin de Latone*, the bronze figures of which by *Marsy* are amongst the best in the gardens, to the *Bassin d'Apollon*. At the end is the *Bassin d'Apollon*, a large piece of water in which some fine fountains play; the figure of Apollo was cast by *Tuby*. Beyond it is a broad canal (*Grand Canal*), nearly a mile long, with two others branching off at right angles, the whole in the form of a cross. On each side of the *Allée du Tapis Vert* are the *Bosquets* or groves, planted with trees and laid out with perfect symmetry, the paths and avenues being in straight lines, and skilfully contrived so as to afford vistas, points of view, &c. In the *Bosquets* are innumerable statues, fountains, vases, rockworks, &c. To describe them minutely would be useless (the most remarkable are marked on the accompanying Plan). The principal are the *Quinconces du Nord* and *du Midi* and *Bosquet de la Colonnade* on the l. side, and *Bosquet de l'Obélisque* on the rt. But to see and understand the skilful arrangement of these walks, and the general effect, they should be seen when their fountains are playing. In every piece of water there are fountains, and every statue, urn, &c., is adapted to the display of waterworks. The jets d'eau of the fountains at the Crystal Palace are higher, but the effect of the water pouring out from the statues and stonework is perhaps more to be admired. The fountains play on fixed days; the *Petites Eaux*, or smaller fountains, every second Sunday during the summer; but the *Grandes Eaux*, including the *Bassin de Neptune*, which is the grandest of all, &c., only once or twice a year. They do not all play at once, but begin about 4 o'clock with the smaller fountains, and end with the *Bassin de Neptune*, which commences about 5 o'clock.

*Les Trianons* may be reached by following the Avenue de Trianon from the Fontaine des Dragons. The visitor who has seen the splendours of Versailles may without loss omit the Trianons.

After Louis XIV. had built his vast palace of Versailles, he found the pomp and the numerous court so wearisome that he determined to erect a smaller palace, where he could be more at his ease, and bought a piece of ground in the parish of Trianon, where he raised, in 1688, what is now called Le Grand Trianon. This, however, grew till it was too large, and he then built a palace at Marly. The Grand Trianon resembles an Italian palace; the apartments

are on one floor, without basement or attic. There are the usual state-rooms, pictures, malachite vases, gilding, &c., and gardens laid out formally with statues, &c. Trianon was inhabited by Madame de Maintenon, and was always a favourite residence of the Kings of France before the Revolution, as well as of Napoléon and of Louis-Philippe, who repaired it and built the chapel, &c. The palace is only worth a visit from its numerous traditions connected with the life of these monarchs.

The *Petit Trianon* was built by Louis XV. for Madame Dubarry in 1766, as a smaller palace. It was given by Louis XVI. to Marie-Antoinette, who had the gardens laid out as what the French call *Jardin Anglais*, with rockwork, Swiss cottages, lakes, &c. Here Marie-Antoinette and her court used to play at shepherds and shepherdesses. It was also a favourite retreat of the late Duchess of Orleans. The interior is scarcely worth visiting. The garden is pretty, and since 1830 a fine collection of trees, indigenous and exotic, has been planted there.

**Veterinary School.** See *Alfort*.

**Victoires, Notre Dame des.** See *Petits-Pères, Church of*.

**Victoires, Place des, D 3.** A circular open space surrounded by houses, forming together one design, built by Mansard 1686. Portions of the original statue of Louis XIV., raised by the Duc de la Feuillade, in the middle, which was destroyed during the Revolution, are now in the Louvre: it was replaced by one of General Desaix, which in its turn was removed for the present one of Louis XIV. in the costume of a Roman emperor, by Bosio.

**Vincennes, Château de, 5 m. E. of Paris, and Park.**

*Rly.* every  $\frac{1}{2}$  hr. from Pl. de la Bastille; omn. Boulevard Beaumarchais, and Pl. de la Bastille. *Tramway* from the Place du Palais Royal, every hour, traversing the most beautiful part of the forest to Fontenay-sous-Bois, Nogent-sur-Marne, and Joinville-le-Pont.

The Castle and Chapel may be seen any day by applying to the Concierge. Permission to see the Salle d'Armes (on Saturdays only from 12 to 4 o'clock) is to be obtained by addressing a letter to M. le Ministre de la Guerre. The castle is at a very few minutes' walk from the *rly.* and omnibus stats.

A royal residence from 1164; from the time of Louis XI. it was also a state prison. St. Louis was very partial to Vincennes. The last king who inhabited it was Louis XV., for a few days whilst a boy. The old castle with its donjon and gatehouse, except the chapel, are of the 14th cent., begun by Philippe de Valois, finished by Charles V. At that time it was a rectangular fortress of the Middle Ages, 410

yds. long and 240 yds. wide, surrounded by 9 lofty towers; these were cut down, in 1814, to the level of the curtain walls. In 1422 Henry V. of England died in the castle; Henry VI. resided in the Donjon, after his coronation in Notre-Dame; it was alternately taken by English and French in the wars of the 15th cent. Cardinal Mazarin died here. Louis-Philippe, between 1832 and 1844, erected a number of casemated barracks there, and surrounded them with a regular system of modern fortification, completed in 1852.

The list of prisoners confined at Vincennes includes Henri IV. of France, 1574; the Grand Condé, 1617; the chiefs of the Fronde; Latude; Diderot; Mirabeau for 3 years, 1777; the Duc d'Enghien, 1804; Prince Jules de Polignac and the other ministers of Charles X., 1830; Raspail, Barbès, &c., 1848; and several of the representatives at the time of the coup d'état of 1851. As in other mediæval castles, horrible tortures were inflicted in its dungeons. The last crime was the murder of the Duc d'Enghien; he was seized in German territory by soldiers of Napoléon I. on 15 March, 1804, brought to Paris, tried by a military commission, and shot in the ditch of the castle on 20 March. He was buried where he fell in the Fossé, but at the Restoration, his remains were disinterred and placed in the chapel. The place was defended, in 1814, against the Allies, by General *Daumesnil*, who lost a leg at Wagram. The *statue* to him, by Rochet, erected in 1873 on the square of the Hôtel de Ville, is the only ornament in the town.

At present Vincennes consists of the old castle, to which is attached a modern-bastioned fortress with artillery-barracks and stabling for 1200 horses; an arsenal, with schools of musketry and gunnery attached to it. The original gateway of the old castle remains, as well as 2 others on the E. and S. sides. The *salle d'armes*, or armoury, on the E. side, contains 100,000 stand of arms, swords, &c. Above it is a store for the saddlery of the horse-artillery.

The *Chapel*, a rich Gothic edifice (restored), was begun by Charles VI. about 1400. The work then stopped a century, was continued by Francis I., and finished by Henri II., the old work being fairly well copied. Below the rose-window at the W. is a tribune. The apse windows contain some old glass, 16th cent.: subject, the Last Judgment, one of the finest works of Jean Cousin. The attributes of Diana of Poitiers are seen in many places on the glass, and in one she is represented naked. There are 2 paintings by Galimard. The tomb of the Duc d'Enghien, a bronze sarcophagus with statue of the Duke, by *Deseine*, erected during the Restoration, 1816, is a work of little merit. The buildings called



Pavillon du Roi and Pavillon de la Reine, on the S.E. side of the quadrangle, were planned in the time of Catherine de Médicis, but erected only in 1614 : they are now used for the governor's residence.

By far the most remarkable part of the building is the *Donjon*, a massive square stone tower of the 14th cent., with turrets at each angle erected by Charles V. It is 170 ft. high, the walls are 10 ft. thick. There are 5 stories : the ground-floor was the kitchen ; the first floor served as the apartment of the king ; the second that of the queen and children ; the third of the princes of the blood ; the servants lived in the floors above ; the great officers of state were lodged in outbuildings ; those in the upper story are left open for the inspection of visitors. The ceilings are all vaulted and groined, the doors covered with iron, and the whole aspect of the tower is singularly gloomy. The torture-room is still to be seen on the ground-floor. A spiral staircase of 237 steps leads to the top, from which there is a splendid view over the surrounding country. A short distance from the castle, on the l. of the road to Paris, is a very extensive military hospital.

**Vincennes, Bois de.** This forest, of about 1800 acres, stretches from the Castle S.W. to Charenton, on the Marne, and S.E. to Gravelle, near which is the *Model Farm* (once Ferme Napoléon). In the centre is a continuous open space forming the racecourse and the military exercising grounds (Champ de Manœuvres), including le Polygone for artillery practice. Outside of these are the pleasure-grounds, shrubberies, parks, and gardens, intersected by pleasant walks and drives. There are 3 handsomely decorated artificial lakes and lovely drives and walks in both portions. The whole has been laid out with as much care and expense as the Bois de Boulogne, and now forms a promenade for the Parisians almost as beautiful as its more ancient competitor on the W. side of Paris.

To visit the Park and pleasure-grounds will require some hours. If coming by rly. from Paris alight at *Fontenay-sous-Bois*, and not at Vincennes, which is 3 m. distant. For persons in a carriage, the best plan may be to arrive by the Rue de Lyon and the Avenue Daumesnil, passing through the part of the park in which a very pretty artificial lake has been formed ; from here, continuing to the *Racecourse*, the *Model Farm*, and to the *Butte de Gravelle*, a hill commanding an extensive view up the valley of the Marne ; not far hence is the ornamental lake (*Lac des Minimes*) in the old part of the forest. A road from here will bring the visitor to the TIR NATIONAL (Rifle-butts), where rifle practice is carried on as at Wimbledon. From the Castle will be a pretty drive to the *Esplanade*, *Pleasure-grounds*, and *Lake of St.-Mandé* ; leaving the forest by the *Porte de St.-Mandé*,



*Avenue de Bel Air*, which opens into the *Great Avenue de Vincennes*, near the *Place du Trône*, the entrance to the great city, properly speaking; or from the *Esplanade of Vincennes*, the *Porte de Piepus*, through the fortified enceinte, by the *Avenue Daumesnil*, to the *Place de la Bastille*.

2 m. to the N. of Vincennes is *Montreuil-sous-Bois*, celebrated for its peach orchards, and near the *Porte St.-Mandé* is the small collection of fruit-trees formed by M. de Breuil, by whom practical instruction in fruit culture is given to large classes of students.

**Visitation**, or *Ste.-Marie*, in the *Rue St.-Antoine*, No. 216, E 4. A ch. built by Mansard in 1632, and attached to a convent of the *Visitandine nuns*, now used for the French Protestant Calvinist service.

**\*Vincent de Paul, St.**, on a rising ground in the *Place Lafayette*, D 1. A large and gorgeous modern ch., with 2 towers in the façade, nearly on the model of the early Christian Basilicas at Rome: it should be visited on a bright day. It was begun in 1824, by *Lepère*, and finished from the designs of *Hittorf*, at an expense of 248,000*l.* It is finely situated on an elevation, with steps and slopes leading up to it; the front consists of an Ionic portico of six fluted columns, surmounted by a tympanum containing a large relief, by *Nanteuil*, of the patron saint surrounded by Angels, and Sisters of Charity, of whose order he was the founder, relieving the afflicted. The exterior is 260 ft. long by 122 ft. wide. The doors of the central entrance have figures of the 12 Apostles in cast iron. The interior, 210 ft. long by 108 ft. wide, consists of a wide nave and choir, with side-aisles and chapels, the whole profusely decorated with gilding, stucco, marbles, and paintings; the columns which separate the nave from the four aisles are Ionic, and covered with stucco in imitation of calcareous breccia. The visitor will observe the deep, heavy entablature over the columns on each side of the nave. On these are 2 large compositions on a gold ground by *Flandrin*, a magnificent frieze, representing the early Saints of the Church, arranged in processions. Over the aisles rise galleries on either side, supported by columns of the Corinthian order, as in some of the smaller Roman basilicas. The stalls of the choir and the pulpit are of richly-carved woodwork, and there are 20 magnificent candelabra. On the vault over the choir is a painting upon a gold ground, by *Picot*, of Christ enthroned and *St.-Vincent de Paul* at his feet. The ceiling has an open timber roof, and is richly picked out with panels and gilding. The painted glass, representing 8 Saints in the lower windows of the chapels and the Virgin and

Child in the Lady Chapel behind the choir, is by Maréchal, and has been deservedly admired. The arrangement of the organ over the entrance to the ch. is worthy of notice.

**Voltaire, Maison de,** C 4. 23, Quai Voltaire. In this house, belonging to the Marquis of Villette, Voltaire resided for some years, and died 1778.

**Vosges, Place des.** See *Place Royale*.

**Waterworks.**—Paris is supplied with water: 1. By the Canal de l'Oureq and its branches, which convey water from the little river Oureq, about 25 m. from Paris. 2. The Chaillot pumps, worked by steam-power, on the Quai de Billy, which draw water from the Seine. 3. The Gros-Cailloeu pumps, on the opposite side of the river. 4. The Arcueil Canal, formed in 1620, about 10 m. long, in the course of which it is carried over a fine aqueduct. 5. The Artesian wells of Grenelle, and that more recently sunk at Passy. Very extensive works were completed 1865 for bringing a large mass of water from the river Dhuys in Champagne, which raised the present supply from 172,000,000 litres to 212,000,000 in 24 hrs. Other works are projected to increase considerably the supply from the Marne and the affluents of the Somme, in Picardy, to the amount of 100,000,000 litres more. Water is distributed by pipes throughout Paris, but not more than one-fifth of the houses have water laid on. The others are supplied in carts and buckets carried by men to the door. These water-carriers are said to number several thousand; they are almost all natives of Auvergne. There are in Paris several ornamental fountains, noticed under their separate names, and a vast number of plainer ones in the streets (*bornes-fontaines*), whence the water is carried to the houses, the excess being employed in clearing the sewers. It is the custom to let the water run for 3 hours from the bornes-fontaines in the morning in order to cleanse the streets.

**Zoological Gardens.** See *Jardin des Plantes* and *Bois de Boulogne*.

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**British Charitable Fund**, established 1822, under the patronage of H.B.M. Ambassador and the chief English medical men, and other residents, for the relief of British poor in distress, sickness, or old age. To furnish small sums to those temporarily destitute, or to provide free passage home to working people not able to get employment in Paris. It supplies medicines and medical advice in time of sickness, and in certain cases educates and maintains orphans and destitute children of British parents.

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1880—81.

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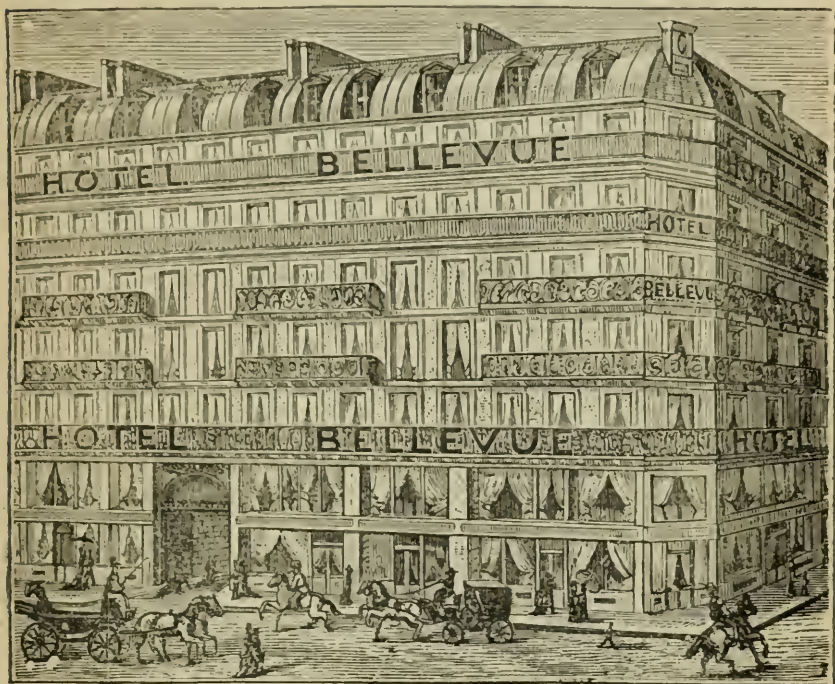


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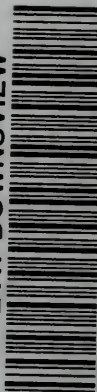






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